

GUARDIAN

SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA, OCTOBER 24 THROUGH OCTOBER 31, 1975, VOL. 10, NO. 4

The old macho dies hard.

A new male sex identity emerges. Surveying the men's movement: the recent literature, the groups, the straight/gay split.

Plus: 3 new books by local women. Page 17.

More Guardian

Election endorsements

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Brewing bucks with Red Zinger tea

A report from Celestial Seasonings. Page 14.

Ganging up on S.F. labor

The unholy alliance between the neighborhoods and Feinstein/Examiner/Downtown on S.F. ballot props. Page 6.

33 Halloween flings

The Beaux Arts Ball, the Hooker's Masquerade, disco madness galore. Page 31.

Spain revisited

Alvah Bessie of the Abraham Lincoln Brigade remembers the Spanish Civil War. Page 21.

Battle of the bench

How S.F. Judge Ed Cragen frustrates D.A. John Ferdon's court-packing scheme. Page 9.

THE INSULT THAT MADE A MAN OUT OF MAC



Awarded the title of "The World's Most Perfectly Developed Man"

Charles Atlas

DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!

BOY! IT DIDN'T TAKE ATLAS LONG TO DO THIS FOR ME! WHAT MUSCLES! THAT BULLY WON'T SHOVE ME AROUND AGAIN!



WHAT! YOU HERE AGAIN? HERE'S SOMETHING I OWE YOU!

OH, MAC! YOU ARE A REAL MAN AFTER ALL!

HERO OF THE BEACH

HE'S ALREADY FAMOUS FOR IT!

Let Me PROVE I Can Make YOU A NEW MAN!

ARE you "fed up" with seeing the huskies walk off with the best of everything? Sick and tired of being soft, frail, skinny or flabby — only HALF ALIVE? I know just how you feel. Because I myself was once a puny 97-pound "runt." And I was so ashamed of my scrawny frame that I dreaded being seen in a swim suit.

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Then I discovered a wonderful way to develop my body fast. It worked wonders for me — changed me from the scrawny "runt" I was at 17, into "The World's Most Perfectly Developed Man." And I can build up YOUR body the very same natural way — without weights, springs or pulleys. Only 15 minutes a day of pleasant practice — in the privacy of your room.

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☐ Tireless Legs ☐ More Weight—Solid—in the Night Plane
☐ Slimmer Waist and Legs

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ON GUARD! 4-5

That 30% scavenger rate hike. More notes from the Scherr v. Scherr trial. The myth of the \$17,000-a-year streetsweeper. Congas drummed out of Dolores Park.

CRITIC-AT-LARGE. 27

Merrill Shindler sips Brahma Chopp at the Casa Brasil, stokes up on Mexican/East Indian cuisine at La China Poblana.

MUSIC 28

Alan Lewis on new records by John Fogerty, Country Joe McDonald, David Crosby/Graham Nash.

MOVIES 29

Larry Peitzman on Richard Lester's "Royal Flash" and "Rooster Cogburn," with John Wayne and Katharine Hepburn.

BY BRIAN SULKIS

OCTOBER 24 (FRIDAY)
YOUTH FOR MOSCONE Spaghetti Feed, Music, dancing, entertainment and an appearance by Sen. Moscone. 6:30 pm, San Franciscan Hotel, 1231 Market, SF. \$5/person. Call 777-0100.

"LABOR'S FIGHT FOR AFFIRMATIVE ACTION." Speakers: Attorney Howard Moore; Valerie Libby, Socialist Workers Party candidate for Board of Supervisors; a representative from the Coalition of Labor Union Women; others. Sponsored by Militant Labor Forum. 8 pm, 1519 Mission, SF, 864-9174, \$1 donation.

SAN FRANCISCO INTERNATIONAL WOMEN'S YEAR Conference. Sponsored by the United Nations Association of SF. Two-day conference with panels and speakers. Conference all day Sat. and Sun., Sheraton-Palace Hotel, Market/New Montgomery, SF. Call 441-3344 for ticket info.

"WHAT PATH FOR LABOR?" Art Sharon, a veteran trade unionist and Socialist Worker Party leader will give a report on the recently concluded AFL-CIO National Convention and perspectives for the working class. Sponsored by the East Bay Militant Forum. 8 pm, Forum Hall, 1849 University Ave., Berk., \$1/50¢ high school.

OCTOBER 25 (SATURDAY)
FRED HARRIS FOR PRESIDENT Committee will hold a garage sale, all proceeds going toward the campaign. 10 am-5 pm (cont. Sunday, same hours), 655 Joost, SF (near City College). Call 661-9821 or 775-6690.

CONFERENCE on the need for special admissions programs for low income Asian-American law school applicants. Speakers and workshops. Sponsored by the Asian-American Law Students' Association. 9:30 am-5 pm, Boalt Hall, UC Berk. Call 642-4496.

HEW, DEPT. OF REHABILITATION. Planning for new partnerships among disabled people, rehabilitation workers, employers and concerned citizens. 9:30 am-4 pm, Holiday Inn, Emeryville. Call 464-0727.

OCTOBER 26 (SUNDAY)
US-CHINA PEOPLE'S FRIENDSHIP Association presents John S. Service, author of "Lost Chance in China" and "The Amerasia Papers: Some Problems in the History of US-China Relations," speaking on the latest developments in US-China relations. 2 pm, Marina Jr. High School, Bay/Fillmore, SF. Suggested donation, \$1.

MEN'S WORKSHOP, sponsored by the East Bay Men's Center. Noon-5 pm, at UNITAS, 2700 Bancroft, Berk. \$1.50 donation, childcare provided. Call 845-4823 for workshop topics.

CANDIDATES' FORUM for all mayoral candidates at the SF Jewish Community Center, 3200 California, SF. 3 pm-5 pm. Call 346-6040.

OCTOBER 27 (MONDAY)
CANDIDATES' NIGHT sponsored by the Potrero Boosters and Merchants Association. All candidates and speakers for propositions welcome. 8 pm, Potrero Branch Library, 1616 20th St., SF.

FALL CLASSES begin at the SF Liberation School. 2811 Mission, SF. Call 285-9920 for info.

HEARING before the Board of Supervisors on a proposed ordinance to require developers to provide replacement housing for persons displaced by demolition of multifamily structures or houses. International Hotel Tenants' Assoc. and other groups would appreciate concerned members of the public attending the meeting during the vote. 2 pm, City Hall, SF. Call 982-4249.

WEST COAST PEOPLE'S COMMUNE Monday Night Rap (every week). SF-based utopian community discusses ecology, developing collective industries and exploring alternative lifestyles. 8 pm, SF Ecology Center, 13 Columbus/Washington, SF. Call 752-0773.

OCTOBER 28 (TUESDAY)
PICKET/PROTEST of General Electric shareholders' information meeting to protest GE's involvement in nuclear power and military weapons — especially the B-1 bomber (GE is building the engines). Sponsored by the B-1/GE Peace Conversion Campaign. 9:30 am-1 pm, Masonic Aud., California/Taylor, SF. 752-7766 or 835-3584 for more info.

LAURA ALLENDE, former Chilean Senator during the Unidad Popular government and sister of deposed President Salvador Allende, will speak on the repressive nature of the Chilean regime. Sponsored by the International Relations Student Union. Noon, McKenna Theater, SF State. Call 469-1227.

"LAW AND DEVELOPMENT," a talk by the Honorable V. R. Krishna Iyer, Supreme Court judge of India. 4:30 pm, 170 Boalt Hall, UC Berk. Free.

VOTER INFORMATION. Eureka Valley Artists Coalition presents an educational program to explain the ramifications of the many propositions on this year's ballot. 2 pm, Castro Theater, 429 Castro, SF. Call 626-6469.

OCTOBER 29 (WEDNESDAY)
CANDIDATES' NIGHT for all mayoral candidates, sponsored by the Social Studies Dept. of John Adams Community College Center. 7:30 pm-9:30 pm. Hayes/Masonic, third floor aud., SF. Call 346-7044.

JOIN A DELEGATION to the Dept. of HEW in Sacramento to seek support in demanding 6th and 8th Amendment rights for the San Quentin Six and all other prisoners in California maximum-security facilities. Bus will leave 9 am from 3169 16th St., SF. Round trip transportation, \$2.50. Call 626-0690 for reservations. Sponsored by the San Quentin Six Defense Committee.■

Feinstein's family plan

I wish to clarify for your readers the comment in your October 10 issue regarding Supervisor Feinstein's vote for the definition of a family as a blood-related family or five or less unrelated adults. The implication appears to be that Dianne was in league with forces opposing the Delancey Street family in remaining in its Pacific Heights home.

Supervisor Feinstein was in fact very supportive in Delancey Street's struggle to retain their home; she introduced resolution after resolution such as the amendment for "places-of-aid" specifically like Delancey Street to be granted conditional use permits in R-1 and R-1D zones. (6-25-73). Months later, in a last effort, she introduced a final resolution to provide immediate aid to Delancey Street by requesting the City Attorney to stay prosecution of the complaint for eviction. (1-21-74). All Supervisors endorsed, except Barbagelata; therefore, the resolution went to committee, was tabled and finally on April 22, 1974, was refused adoption.

Edy Keeler
San Francisco



Bizarre workings

I appreciated your coverage of the [Patty] Hearst and [Sara] Moore stories [Guardian, 9/27/75 and 10/3/75]. Though primarily symbolic, these events affect the political consciousness of large numbers of people. The reporting by the other media was hopelessly deficient.

The Levi's piece [Guardian, 10/3/75] was remarkably lucid and refreshingly free of gratuitous political invective. It's good to find out how things work in this bizarre society.

I'm glad you're going weekly.
John Timothy
San Francisco

Footnotes to Moscone

Moscone, I realize, has picked up many Guardian issues for his mayoral campaign, making him your logical choice for endorsement. However, I would like to add three qualifying footnotes to your endorsement article [Guardian, 10/17/75].

Yerba Buena: George may have voted against it in 1965, but what has he done lately? When the issue came to a head earlier this year, his troops sabotaged a neighborhood effort to get YBC on the June ballot. Instead, they pushed for a quick "settlement" which would have cost at least \$864 million. Barbagelata kept the settlement from going through (virtually killing the project)—and now George says he wants YBC to go before the voters!

Campaign contributions: the Guardian did a real service by showing who "owned" the candidates—but where was the list of Moscone contributors? Last year, George tapped everyone from Howard Hughes (\$3000) to Gallo Wines (\$1000) for his gubernatorial bid—including local king-makers Cyril Magnin, Walter Shorenstein and George Burger; oil companies (Standard, Union); agribusiness (Del Monte); the booze and race track lobbies; World-america Investment (\$12,500); the "Fund

for Insurance Education" (perhaps explaining his default on no-fault); the California Real Estate Political Action Committee, etc. You also failed to mention that he started collecting dough for the San Francisco Mayor's race with a big fund-raiser in Los Angeles.

Labor: you define the race as pro-labor (Moscone) and anti-labor (Feinstein). Two problems: Barbagelata, not Feinstein, wrote propositions B, O, P and Q; and these measures are not "anti-labor." They affect employees in the \$20,000-a-year bracket, and are an effort to begin giving a fairer share to the thousands of underpaid City workers, as well as the working folk and the city's 170,000 senior citizens who have to pick up the tab for our high-priced labor elite. Obviously, the budget has to be attacked in other ways as well (the Arts Center, Redevelopment, Port, etc.); but the working man will not be helped by Moscone's solution—higher taxes.

The Examiner's distorted propaganda campaign for Feinstein is a journalistic disgrace. To counter it, the Guardian should be scrupulously fair. You did a well-balanced report on my candidate (Barbagelata); but I think you could have done a better job with your own.
Lee Wakefield
Aide to Supervisor Barbagelata
San Francisco

Editor's note: Lists of campaign contributors for this year and past years for Sen. Moscone, Sen. Marks and Judge Ertola will appear in our next issue. They were not included in the election issue because the story dealt only with the eight incumbent SF supervisors running for office.

Poor still with us

I skimmed your article on the SF Film Festival [Guardian, 10/10/75] and didn't see the prices, so I called the number listed. The lady who answered worked for a ticket agency. She said the price is \$4 per film, not \$4 for an evening ticket as your article said. I told her I thought that was outrageous and she said we all want something for nothing. I told her that the tickets could be a good bit lower without being nothing. She said that we were all in the same boat (meaning hard up). I said that Mr. Jarman of the film festival was not in my boat and not hard up if he made \$52,000 a year. She then said that the poor will of course always be with us. I said that they would as long as things were planned that way, as long as people want them poor so others can be rich. Then she said that she certainly wouldn't want the poor to run things, would I? I allowed that I might very well like that better. Then she told me how they (the rich, implying Rockefeller, Jarman) do good for the poor and how they sell stocks that old people can live on when they retire. I said that I still thought that \$4 per film was outrageous, and I still do.

After I hung up, I read your article more completely and found it very interesting. Thanks for the reportage on the film festival. Any suggestions on what to do about it? If it's supported by city money, is it subject to initiative votes?
Pam Staley
San Francisco

Fred Gardner comments: Sorry to have passed on the festival's misleading description of its ticket-price policy. It sure is outrageous, \$4 per film. Your end of the conversation with the lady at the ticket agency is terrific. No, I don't think there's much chance of changing the film festival by electoral initiative. But there's a chance that the next mayor will put it in the hands of a less venal crowd.■

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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The case against John Jay Ferdon, the D.A.

BY ELAINE HERSCHER AND
BRUCE B. BRUGMANN

"I am John Jay Ferdon, the present occupant of the office of District Attorney.... I immodestly state I have been an excellent district attorney.... It is an administrative position, and the office has been administered well...." Ferdon, in his rare appearances at candidates' nights, says he wants voters to re-elect him on his "integrity" and on his "good record."

Okay. Let's look at his record. It can be summarized by comparing the dispatch with which his office prosecutes prostitute, drunk and dope cases with his abject refusal to prosecute Mayor Alioto's lawbreaking in the mayor's office in the PFEL conflict-of-interest case. Ferdon wrote Alioto that Alioto had a "pervasive" conflict of interest in PFEL, then refused to prosecute and allowed a Los Angeles attorney to do the job for him in a San Francisco court.

Take Alioto in the Sunol case. On April 3, 1974, Alioto met with mobster Tony Romano and told him the Sunol golf course was his for the taking, according to the SF grand jury. And on May 28, 1974, Romano got the course. Ferdon made no investigation—despite the mobster's record, despite Romano's phony financial statement, despite his writing a \$306,000 bad check to the city, despite Alioto's conflict of testimony under oath on the deal as established by the grand jury.

Ferdon doesn't investigate and prosecute white-collar crime in public or private office. He refused to prosecute Sup. Robert "Fighting Bob" Mendelsohn for an apparent election law violation in 1973 regarding a mysterious \$12,000 non-interest-bearing loan from PG&E's Dick Miller (see Guardian, 10/18/73). He has refused, until shoved, to prosecute voter fraud cases. He refuses to go after the host of conflict-of-interest cases on Alioto commissions. He likes to brag about a consumer fraud unit he set up in 1973, but he kept the unit's phone unlisted for a year to reduce the number of complaints. And he can't do as well with consumer cases as the volunteer SF Consumer Action does.

Ferdon gives a break to Alioto, Mendelsohn, Alioto commissioners, Alioto golf course mobsters, anybody accused of lawbreaking in public office or in a big corporation.

Ferdon does not give a break to the drunk. In 1973-74, 15,166 persons were arrested for public drunkenness, more arrests than for any other crime. Ferdon encouraged these dumb, useless arrests

by bringing 1406 drunks to trial and, wasting valuable court and staff time, convicted a mere 569.

Ferdon does not give a break to the prostitute. He prosecutes almost all prostitutes arrested and he has a 30% conviction record, much better than his 11.3% conviction record on rape. Meanwhile, prostitution cases take up 16% of valuable jury time, according to Ferdon's own figures, and they keep running up big costs.

He does not give a break to the person charged with a misdemeanor drug offense. Of 3504 drug offenses in 1973-74, Ferdon brought charges against 1753, or about 50%, and got convictions on 31%. (He got convictions on 30% of those charged with marijuana offenses.)

In fact, the man who won't prosecute Alioto, Mendelsohn and Alioto commissioners won't give a break to a drug user even if he's entitled to it by law.

On Dec. 15, 1972, a state law went into effect that provided for the dismissal of many minor drug and marijuana charges after a six-month to two-year probation period and attendance at drug education classes. Immediately, the Alameda County DA sent a directive to his staff about the drug diversion program.

But here, with Ferdon the Bull chalking up victimless crimes by the bushel basket, the DA failed to inform Deputy DAs and defense attorneys of the new law, and it wasn't fully used until May or June, according to Leon Smith, senior adult probation officer. Smith estimates that between 250 and 300 people were convicted on drug charges when they could have been diverted in those five months.

Meanwhile, the DA who is hell on drunks, prostitutes and drug users has so wrongly engineered the priorities and energies of his department, and those of the police, that he has a lousy record on violent crime. In fact, since Ferdon came into office in 1964, rape in San Francisco has increased 414%, homicide 190%, robbery 160%. San Francisco is the number one city in the nation for violent crime.

Ferdon claims no responsibility for this dreadful business, letting the blame go to the police and the turn of society in general. But Ferdon's obsession with victimless crime diverts police, prosecutors and the public away from the business of going after real criminals. Ferdon has no regular meetings with the police to encourage more protection and violent-crime arrests, to establish new priorities. He has never appeared at scheduled meetings of the mayor's

Criminal Justice Council, where he has a vote on what federal monies to channel into the court system. So splendidly does he isolate himself that many of his staff have never caught a glimpse of him and, after 11 years in office, he has never once tried a case in court.

"My record speaks for itself," Ferdon says. But, in checking Ferdon's annual reports to the mayor, it is apparent they were designed to keep his record from revealing much at all and in particular from revealing his misbegotten emphasis on victimless over real crime. Ferdon's record is so disorganized, inconsistent and factually barren that if Ferdon were really basing his candidacy on his statistical record, he would have to withdraw from the race in shame.

For example, in 1972-73, he reported limited data on felony cases. In 1973-74, he reported only no-warrant arrest cases, so we don't know the total number of felony cases for that year; much less what he did with them, since he excludes convictions from his felony reports. Ferdon leaves out felony convictions, he told us, because the state handles them, not his office. Okay. How many people did he convict for felonies last year? Ferdon told us he would have to contact the state Department of Justice to find out. He doesn't know.

To check Ferdon's record, DA candidate Joe Freitas had to consult the 1975 California Comprehensive Plan for Criminal Justice. What Freitas found was startling: of all felony complaints in 1972, 93% were plea bargained, which means only 7% were tried. This is half the number tried in Alameda County with a similar population and total arrest rate. This is one-third the California rate and one-quarter the percentage tried in LA.

SF Superior Court convictions resulting in jail sentences were considerably less than in Alameda and LA counties, while dismissal rates on felony charges were much higher.

The bottom line on violent crime: less than 3% of reported violent crimes in SF result in jail terms. Twenty percent of the men in the county jail are doing time for drunkenness, and 75% of the women prisoners are in for prostitution. And about 100 attorneys in SF make a living in private practice fighting marijuana and other drug cases, according to DA challenger Carol Silver.

Let us take Ferdon's own statistics on violent crime.* Of 121 persons arrested for murder last year, Ferdon brought charges against 78 (64%) and prosecuted 65 (54%), his best track record for violent crime prosecutions, but still none too

Rape prosecutions are abominably low, despite Ferdon's three-person rape prosecution team. Only 25% of those arrested for rape were prosecuted last year (216 arrested, 156 charged, 54 prosecuted) and, according to the Queen's Bench Foundation 1975 Rape Victimization study, only 11.3% of the arrests resulted in convictions.

Of 1252 arrests for robbery, the most prevalent high-fear crime, Ferdon brought charges against 859 (71%) and took only 490 to court (39% of those arrested), a low percentage. Again, no record of Ferdon's convictions because he doesn't report them.

On aggravated assault, the second most prevalent crime, there is simply no way to compute Ferdon's record because his statistics are such a mess. For example, he lumps together aggravated and simple assaults and again records no convictions.

The DA who gives a break to Alioto and white-collar criminals, who refuses to put together an organized crime strike force, who is hellbent on prosecuting prostitutes, drunks and marijuana smokers, quietly blackballs elected judges in the SF courts whom he deems too liberal or not sufficiently prosecution-minded. The lengths to which Ferdon will go in such unprincipled attacks are demonstrated in Burton Wolfe's story on Ferdon vs. Judge Cragen (see page 9).

In summary: Ferdon subverts the peremptory challenge process and violates the separation of powers and makes a mockery of the election of judges when he removes liberal judges from cases to pad his victimless crime conviction record. But Ferdon won't prosecute lawbreaking in the mayor's office, and he refuses to reverse his priorities and go after the murderer and the rapist instead of concentrating obsessively on the drunk, the prostitute and the marijuana smoker.

Not since DA Charles Fickert framed the Tom Mooney/Warren Billings case in 1917 has the district attorney's office fallen to such disgrace in San Francisco.

Vote against John Jay Ferdon as district attorney. Vote for Carol Ruth Silver, the challenger who most effectively attacks Ferdon and his record and offers the best and most viable ideas for salvaging the DA's office and getting it back to the business of removing San Francisco as the No. 1 city in the country in violent crime.

*You can't compare Ferdon's reports with police reports because Ferdon's reports are based on a fiscal year and police reports are based on an annual year. However, we were able to reconcile the two reports by averaging police arrests for the years 1973 and 1974.

The Guardian endorses:

(Clip and take to the polls—See full candidate endorsements in last Guardian).

for Mayor



George Moscone...
the first best hope against Manhattanization.

for D.A.



Carol Ruth Silver...
the strongest challenger with the toughest and earliest attacks on DA Ferdon and with the best alternatives.

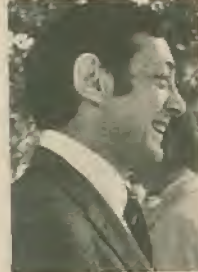
for Supervisor



Arnold Townsend...
strongest voice against redevelopment, for full employment and decent housing, good on environment.



Lorraine Lahr...
tough, smart political pro with the right priorities.



Harvey Milk...
a knowledgeable, seasoned candidate who happens to be an upfront gay.



Peter Mendelsohn...
at last a Mendelsohn who fights for labor, senior citizens, the down and out. The original "throw the bums out" challenger.



Jesse Tepper...
a comer with lots of creative economic and revenue-producing ideas.



Enola Maxwell...
battle-scarred veteran of the good fights in the neighborhoods and for minorities; an authentic voice for minority/feminist issues.

for Sheriff



Dick Hongisto...
the kind of humane law enforcement officer who comes along once in a generation.

Best incumbent supervisors:
Quentin Kopp, John Molinari

*Our lesser of evils strategy. Kopp and Molinari are the best of a dreadful lot, and either would be far better as board president than alleged liberals like Mendelsohn and Pelosi, or alleged minority representatives like Francois and Gonzales. See our next issue: Why not to vote for Mendelsohn, Pelosi, Francois and Gonzales.

on guard!

Cutbacks at KRON-TV

Three part-time employees of KRON-TV have had their hours cut and assignments changed after they filed a claim for back wages. The three—Ray Hing, John Wong and John Kangai—say that the cutbacks are punitive. Kangai's new hours conflict with classes and he has been forced to quit.

In July, Hing noticed a clause in his contract that stated, "Any employee required to work more than five consecutive hours without receipt of a one-hour lunch period shall receive a penalty payment of an additional half-time premium for all time worked in excess of such hours until such lunch hour is provided." Another clause provided time-and-a-half for short-turnaround shifts (a morning shift immediately following a night shift). Hing had spent almost two years working as a night receptionist at KRON—a 7½-hour shift with no meal break. He calculated that the time-and-a-half provision, applied to the last 2½ hours of his regular shift and to his occasional short-turnarounds, would add up to some \$1700. Kangai and Wong were owed an estimated \$3300. The three filed a claim for back pay through their union (Office and Professional Employees, Local 3).

KRON executive Francis A. "Rani" Martin (a nephew of Chronicle publisher Charles Thieriot) replied that the meal penalty was meant to apply only to full-time workers. "Through an oversight," Martin wrote the union representative, "the phrase 'any employee' as opposed to 'any full-time employee' was inserted in the contract."

He went on to threaten retaliation if the receptionists insisted on taking the contract literally: "A strict technical interpretation of the contract requires the Company to pay part-time O'Farrell Street receptionists a meal penalty. . . . If you insist that such payments be made [KRON will] schedule part-time O'Farrell Street receptionists so that none will be required to work in excess of five hours without a one-hour lunch period. We will accomplish this on the Monday through Friday shifts by reducing the daily total work hours assigned per employee to no more than five hours per shift. This will result in a reduction in the number of hours worked by each receptionist; thereby, reducing their total weekly wages."

Wong, Kangai and Hing have filed a second grievance procedure, demanding their old shifts back. They are urging the union to pursue their claim and to refuse the company's offer to settle for a fraction of what they say they're owed. The dispute is now scheduled for arbitration in late November.

—Fred Gardner

Scherr vs. Scherr

Juana stands by her man

When last we left the Scherr trial to meet a deadline (Guardian, 10/10/75), Max had just begun to respond to Jane's claim that he owes her half of what the Berkeley Barb is worth. (Jane lived with Max from July 1960 through 1972, took his name and had two children by him, and played a role in running the Barb, which was founded in 1965.) Juana Estela Salgado Scherr, the woman Max married in Mexico in 1942 and later settled with in Berkeley, was the first witness for the respondent. She testified that Max had never divorced her and that he continued to visit her and their three children after 1960.

Returning to the trial on Oct. 17, this



Nearly one hundred people protested CIA and NATO interference in the Portuguese revolution at a demonstration before the Federal Building in San Francisco on Oct. 18. The rally was organized by the Portugal Solidarity Committee.

reporter was confronted outside Judge Robert Kroninger's courtroom by an angry Max. "You didn't stay for the Chicana's testimony," he said. I didn't immediately understand the charge, but it turned out that he was calling me a racist. He then launched into an attack on Jane, calling her a "pathological liar" and repeating that she had received "psychiatric care." I told him that a lot of people had, maybe not enough, and anyway it wasn't a crime.

I obtained a transcript of the testimony Max was so upset we had missed.

Juana testified that Jane had begun phoning her house in 1960, asking for Max. "I remember all the time this voice. No forget, never. . . . Every morning, asking for my husband, the day, night, in the morning." (Jane, now 38, says that Max, 59, hadn't told her he was married.)

Juana recalled that when her suspicions were first aroused, Max had described Jane as "a woman that is following me, asking me to invite her to have some coffee." Juana accepted and still accepts that version of how the Max-Jane relationship began.

In the two years that followed, Juana testified, she continued to work alongside Max at the Steppenwolf, a Berkeley bar he ran before publishing the Barb. "I clean the floors, the toilets, the street, the tables," Juana remembered. "I washed glasses, bottles. We would terminate at two o'clock in the morning, and the next day I would take care of my children, early, and again the same thing, every day."

Max continued to visit her at her house, according to Juana, and to have sexual intercourse with her "two or three times in the week." He supported her and never said anything to the effect that he had left her for another (much younger) woman.

Raquel Scherr, 28-year-old daughter of Max and Juana, testified Oct. 20 that her father was "at home frequently" in the years after 1960, and that it wasn't until 1964 that she even found out about his relationship with Jane. "I saw my father lifting a baby carriage into a station wagon," she recounted. "Later that day Nancy [her brother Sergio's wife] told me that my father had two children."

Max's attorneys expect to finish presenting their case by the end of October.

—Fred Gardner

\$16,000-a-year garbagemen

The 30% scavenger rate hike for every garbage can in the city made a couple of things much clearer concerning the downtown/Feinstein/Examiner/Chronicle public-relations blitz over their antilabor propositions:

1. The Examiner and Chronicle, which are so lathered and steamed over the high costs of government and the 13% wage increases to policemen, found not a thing to criticize in the unconscionably high rate hikes. They didn't even mention how Public Works Director Myron Tatarian, the man who recommends on the rates, has made four scavenger-financed trips, including one to South America last year for which the scavengers' trade union reimbursed him for his expenses of \$1,384. The scavengers got a nice 30% return on their investment in Tatarian, but this didn't interest the Examiner or Chronicle.

Why don't the two papers apply the same standards of fiscal criticism to the scavengers, a private company luxuriating under a "regulated monopoly" status at City Hall, and the city employees who service Manhattanization? The garbagemen really do have \$16,000-a-year workers, as well as profit-sharing, as well as an 11% wage increase under a Teamster contract. We could more easily swallow the Examiner/Chronicle's sudden interest in investigative reporting and municipal hanky-panky if they went after the scavengers and the cronies who get juicy Port and Rec & Park leases and the PG&E and "non-profit" parking garage boondoggles—and didn't just zero on two dreadful villains: the average taxpayer seeking decent services for his dollar and the city employee making "militant wage demands."

2. None of the downtown or neighborhood groups bellowing so loudly about the high costs of municipal government and the high wages of civil servants has made a

peep publicly about the scavengers, in this or any other year.

Yet it is these interests that are cleaning up at City Hall: the scavengers, PG&E with its illegal private power monopoly, Alioto and PFEL, Tony Romano and Sunol, the insiders with Port and Rec & Park leases, the downtown forces who are able to get the benefit of the big bond issues and the city subsidies while at the same time largely insulating themselves from the tax burdens. They, too, make militant demands, but they aren't brought to task like the municipal employee in the Examiner/Chronicle, and they aren't criticized by the forces behind antilabor propositions.

In short, the crony power of the scavengers and the corporate power behind Manhattanization are running up the real costs at City Hall and they are successfully zooming up the price tag on every garbage bill and every tax bill in town.

In any event, you can protest the scavenger hike by writing a letter by Oct. 30 to Thomas Mellon, chief administrative officer and chairman of the rate review board. If he gets one letter with legitimate factual data on why the scavengers shouldn't get the increase, he must hold a public hearing within 45 days and hear citizen complaints. If he gets no letters, the board will automatically approve the 30% increase. The letter can make the points outlined in our editorial of 9/13/75: the scavengers have a monopoly of an essential service, they got an enormous increase in their capital investment last year (Sunset got 42.5%, Golden Gate 22.5%), they pay no franchise fees to the city as in Oakland or San Jose, the city acts as a collection agent for the scavengers with a \$160,000 revolving fund, and three city employees get paid \$40,000 or so a year to handle garbage complaints. For all this, the city gets only a limited free collection allotment and last year had to fork up \$75,000 to the scavengers because it exceeded its limit by 27,000 tons. A sweet deal and a sweet 30% increase. Where are the complaints?

Sun burns Ex-Chron

The Pacific Sun, a Marin County weekly newspaper, contends in a major federal antitrust suit that its San Francisco edition lasted only 10 months and lost \$150,000 because of the Examiner/Chronicle newspaper monopoly.

The Sun's antitrust suit, filed Sept. 4 in federal court, charges that the dailies' cooperative fixing of advertising rates prevented potential ad clients from doing business with the Sun. "We found advertising revenue was virtually dried up by the dailies," Sun publisher Steve McNamara told the Guardian.

Jerry Seltzer, former Roller Derby promoter, joined the Sun's suit and claimed his now inactive Bay Promotions, Inc., was "deprived of the benefits of free

competition" in the costly one-sided advertising market imposed by the Ex/Chron.

The complaint, filed on behalf of both plaintiffs by attorney Arthur Shartsis, attacks the constitutionality of the 1970 US "Failing Newspaper Act" and its retroactive applicability to the Examiner and Chronicle's 1965 merger.

The merger formed a joint corporation to fix advertising and circulation rates and pool profits—and killed a third daily.

The suit is similar to the Guardian's five-year action against the Examiner/Chronicle, which was settled out of court on May 23 (see Guardian 5/31/75).

The Sun is asking for \$500,000, including attorney's costs.

—Steve LeMoullec

DUTCH FLAT





Conga drummers' "Hora del Tambor" concert in Dolores Park, Oct. 18. From left: Raul Rekow, Rafael Ramirez, Tagbadji, Marcus Gordon.

Conga players drummed out of park

The future of conga drumming at Dolores Park in San Francisco's Mission district became an election issue the weekend of Oct. 17. Supervisorial candidate Arnold Townsend spoke at the "Hora del Tambor" (hour of the drum) concert Oct. 18 in the park, and mayoral candidate George Moscone spoke in defense of the conga drummers at the Oct. 17 opening of his Mission district office on 24th Street.

Police harassment of conga drummers in the park, which began last spring in response to organized complaints from some neighborhood residents, culminated July 29 with the arrest of John Santos and Raul Rekow. The two professional musicians (Rekow formerly played congas with Malo) had a pretrial hearing Oct. 22 on charges of violating the 1973 city noise ordinance, which carries a maximum penalty of a \$500 fine and six months in the county jail. The case should come to trial in Municipal Court in December.

The drummers' attorney, Bruce Blumberg of the Mission Community Legal Defense, hopes that their case will test the legality of conga drumming in the city's parks. "If you are going to live in the city and live near a park, you'll have to accept the congas along with the double parking and the children's noise," Blumberg told the Guardian.

Many residents near Dolores Park disagree. In May these residents, organized under the banner of the Dolores Heights Improvement Association, enlisted the support of Sup. Dianne Feinstein, author of the 1973 noise ordinance. After Feinstein's repeated letters to SF Police Chief Donald Scott and a petition from park area residents, the Mission district police began telling drummers to leave the park.

On July 29, police arrested Santos and Rekow for playing congas at 53 decibels as measured from the home of Rodney Washburn, the 20th Street resident who called in the complaint.

Not all the park neighbors were offended by the drums. "I miss the drumming—it's a real part of Dolores

Park," Kent Waterman, a 20th Street resident, told me. Waterman is one of 121 neighbors interviewed by Santos, Rekow and their attorney shortly after their arrest. According to their survey, 90 of the 121 neighbors said they were not bothered by the drumming.

Police have suggested moving the congas to the docks or McLaren Park, away from Dolores Park and the Mission community. But Raul Rekow frowns on this scheme. "I hate to let them take it away from us," he told me. "Some of the slaves that were brought to this country died for this music, and I'd hate to give up the cause so easily."

—Susan Stern

Follow that story!

KGO/KKK (8/9/75): Brad Noel and Mike Ryan, who face possible life sentences for allegedly assaulting police officers during a demonstration protesting KGO-TV's airing of a film clip about the Ku Klux Klan on July 8, will be arraigned Oct. 31. At a preliminary hearing on Oct. 17, David Weitzman, a Berkeley attorney representing Noel and Ryan, questioned police officers involved in the incident for more than three hours. "They were fairly successful in contradicting themselves on a large number of points," Weitzman told the Guardian. The Oct. 31 arraignment will be held at the Hall of Justice, Dept. 22, 9:30 am.

KQED strike (11/16/74): The long dispute between employees and management at public television station KQED has been officially settled, more than nine months after it went into mediation/arbitration and almost 14 months after it began. Arbitrator James Lucas presented both sides with an inch-thick master contract on Oct. 20. It calls for substantial wage increases for engineers, reporters and workers in five other categories, and seniority clauses for all who didn't have this protection before, except the reporters. The contract gives management

new power to use non-KQED crews in a variety of production circumstances.

Lucas seems to have satisfied most of the parties involved. "We really can't complain," reporter George Dushek told the Guardian. KQED executive vice-president Art Porter said management was "pleased with the flexibility we've been given." Only the engineers seem discontent. "Our jurisdiction has been severely cut into," said Bob Lenihan, chief negotiator for the National Association of Broadcast Employees and Technicians. Lenihan also fears that the station may now be able to reduce the total number of engineers in its employ.

San Quentin Six Trial (7/26/75):

Testimony by a former prison official at the San Quentin Six trial Oct. 20 raised questions about the death of an inmate trustee killed at the prison Aug. 21, 1971. Former Correctional Lieutenant William Sellmer said he and Lieutenant Richard Nelson were searching Adjustment Center cells minutes after prison leader George Jackson was shot outside the building. He said Nelson poked open a closed cell door with the tip of his Thompson submachine gun and fired a short burst because "We all had suspicions that there might be armed inmates inside with hostages." The officers found a dead prisoner, trustee Ronald Kane, in the cell. The San Quentin Six are charged with Kane's death, as well as with the deaths of one other trustee and three guards.

"You do not know what killed Kane, do you?" asked Hugo Pinell, San Quentin Six defendant who is representing himself. Deputy District Attorney Jerry Herman objected to Pinell's question, saying that an autopsy showed Kane had died from a cut throat.

"Autopsies can be covered up real easy," responded Pinell.

Sellmer demonstrated an odd lapse of memory during earlier cross-examination by Pinell, who was trying to show that prison officials held particular antipathy for George Jackson and San Quentin Six codefendant Fleeta Drumgo. Sellmer maintained steadfastly that he had no special dislike for Jackson, took no special notice of him, nor did he have a specific memory of any visitors which Jackson or Drumgo had.

However, the Oct. 14 issue of City magazine, headlining the love letters from Angela Davis to George Jackson, published a long, voyeuristic report by Sellmer, then Officer-in-Charge of the San Quentin escort detail, of a July 1971 meeting between Davis, Jackson and their attorneys at the Marin County Jail. Sellmer's report chronicled in bureaucratic detail and with prudish distaste the physical expressions of affection between Davis and Jackson. He labelled their visit "a lovers' petting party" and "a pitiful waste of the taxpayer's money."

—Eve Pell

\$17,000-a-year streetsweeper myth

There is no \$17,000-a-year streetsweeper on the San Francisco city payroll, according to the city budget office. Proponents of Prop. B on SF's November ballot, like countless editorial writers and politicians over the past year, constantly cite that mythical city employee as the epitome of the abuses of the city's crafts pay system and the reason to vote for the measure which would eliminate the crafts pay formula from the city charter.

Last year the city's 145 streetsweepers earned between \$9438 and \$11,440, depending on their seniority, according to figures provided the Guardian by Ray Brennan, head account for the city budget office. The \$17,000 figure is based on a series of hypothetical possibilities that date back to 1972, when the laborers union proposed to the Civil Service Commission that the streetsweepers be paid as general laborers. Their proposal was based on a contract the union had with private contractors in the city. Under the proposal, the streetsweepers would be paid at the much higher rate given laborers under the city's complicated formula for setting crafts pay salaries in accord with wages paid under union contracts in private industry.

The Civil Service Commission agreed to the change but stipulated that there would no longer be a category of streetsweepers. The streetsweepers would have been included in the classification of general laborers and could have been assigned to other tasks including street paving and ditchdigging. Under that classification, the streetsweepers/general laborers would be entitled to a salary of \$15,470 base pay and \$17,940 with holiday pay and health and welfare benefits for 1975-76, according to figures provided by Brennan. But the Board of Supervisors in 1972 refused to appropriate the money for the salary increase. Laborers Union Local 261 filed a class-action suit on behalf of the streetsweepers on Jan. 24, 1973, to reverse the Board's decision. The SF Superior Court ruled on Feb. 13, 1974, that on the basis of the private contract cited by the streetsweepers, they were entitled to the increase. Deputy City Attorney Michael Killelea filed an appeal, and the case is still pending.

Nevertheless, SF Chronicle labor reporter Jackson Rannells wrote a story in early July 1974 about the possibility of \$17,000-a-year streetsweepers by the summer of 1975. "I'm the father of the figure," Rannells proudly told the Guardian. The \$17,000 figure was cited repeatedly in Chronicle and Examiner editorials throughout the summer of 1974 and became an emotional issue in the fight over Proposition L on the November 1974 ballot. Prop. L was a charter amendment written by the SF Chamber of Commerce and fronted by Sup. Dianne Feinstein which was designed to preempt collective bargaining in favor of a rigid formula for setting wages.

Proposition B on the November 1975 ballot is the most crucial and least understood issue in the downtown/Feinstein/Chronicle/Examiner campaign against labor (see page 6). Prop. B would remove section 8.403 of the city charter, which provides a system for paying city crafts workers according to "prevailing rates" in private industry, and it would drop crafts workers into the category of "miscellaneous" municipal employees.

—Paul DeMarco/Bob Levering



Weekly award

The Mayor Richard Daley "Thanks for Nothing" Public Service Award: To lame duck Joe Alioto, who unselfishly donated six more years of Alioto "public service" to San Francisco by naming his cousin Frank to the Civil Service Commission. Frank, a Fisherman's Wharf restaurateur, previously served as Joe's appointee to the Fire Commission and to the BART board. Joe Alioto, announcing the appointment, told reporters, "I did not think it proper that the public be denied his service because he is related to me."

Neighborhoods vs. labor

BY JERRY ROBERTS
AND BOB LEVERING

An unholy political alliance between Sup. Dianne Feinstein, the Examiner/Chronicle, the Chamber of Commerce and a batch of misguided neighborhood activists has attacked groups of organized city workers—craftspeople, police and firemen—in this fall's SF city election.

The strategy: to direct widespread resentment over whopping property tax increases and the August police/fire strike toward working people and away from the downtown corporate interests who are the real culprits behind big tax increases. The weapons: an alphabet soup of punitive, retaliatory antilabor ballot propositions (most of them authored by Sup. John Barbagelata and picked up by Feinstein) and a series of reactionary editorials and "investigative" stories in the Examiner which feed taxpayer resentment with images of mythical \$17,000-a-year street sweepers.

The August police/fire strike precipitated the current downtown/neighborhood alliance. In the midst of the strike, representatives of the Coalition of San Francisco Neighborhoods met with the SF Chamber of Commerce in the Chamber's offices to discuss a joint lawsuit against the Police Officers Association. The suit for an injunction filed by the two groups has been stayed, pending the outcome of an earlier taxpayer's suit.

Shortly after the strike, the Board of Supervisors placed propositions N, O, P and Q on the November ballot in retaliation for Mayor Alioto's strike settlement. The neighborhood representatives contin-

ued to meet and in late September formed San Franciscans For to campaign for Props B, N, O, P and Q and to oppose Props R and S. Two weeks earlier, the Committee for City Pay Reform, a group of Chamber of Commerce members, was formed to promote and oppose the same ballot measures.

But it has been San Franciscans For, the neighborhood group, that has drawn the publicity to date. Its leaders have been quoted in the media numerous times, particularly after their attempt earlier this month to tear down signs of their labor opponents. On Oct. 16 DA John Ferdon supported San Franciscans For's charges and sought an injunction against the labor groups that would prohibit the distribution of their signs.

The nucleus of San Franciscans For comes from the Coalition for SF Neighborhoods, which meets monthly to discuss common problems. The principal leader is James Haas, a lawyer who represents foreign banks for the Graham & James law firm with offices at One Maritime Plaza in San Francisco. In a two-hour interview with the Guardian, Haas admitted he "had no idea what would be saved" by Prop B and said he thought its passage might lead to more city strikes. The significance of B, according to Haas, is that it puts organized labor on the "defensive." Once beaten on the proposition, Haas reasoned, the labor leaders would be willing to support neighborhood groups who wish to rewrite the city charter. Haas blames the SF Labor Council for the defeat of the ballot proposition in 1969 that would have led to a charter revision.

The strategy of the neighborhood groups dovetails nicely with that of the

explicitly Chamber-oriented Committee for City Pay Reform, which is maintaining a low profile. A year ago the Chamber wrote and pushed Proposition L, a blatantly antilabor measure that was defeated resoundingly by a coalition led by the labor unions. Part of the reason for the defeat of Prop L was the prominence of a well-financed Chamber effort that helped the opponents portray the issue as a big-business-vs.-labor struggle. This year, the Committee for City Pay Reform, led by John Greenagel, formerly a Chamber PR man, expects to raise \$40,000. So far the committee has raised \$8515, of which \$3000 is from Wells Fargo, \$3000 from Transamerica Corporation and \$2000 from Foremost-McKesson. Interestingly, San Franciscans For has received more than half its contributions from big downtown developers: \$250 each from Cahill Construction, developer Gerson Bakar and Bakar's lawyer, Alfred Wilsey; and \$100 from Robert Kirkwood of SPUR. The antilabor push is receiving its expected support from the Examiner and Chronicle.

The Examiner's latest thrust came in an Oct. 20 editorial written by Dick Pearce which claimed, "The dominant underlying issue [in the election] is the excessive power and muscle of unions of city employees allied with organized labor and with San Francisco's liberal Democratic Party organization.. The costly union settlements relate directly to the important issue of high local property taxes to support a costly city government."

A week earlier, Don Canter, the Examiner's urban affairs writer, provided details of this "costly city government" in a three-part series titled "How City Hall

grew and grew and grew." Canter offered a raft of statistics which showed, among other things, that the city's budget increased fivefold since 1950 and that the number of city employees increased by 7000 in the same time.

The clear implication of the Canter series, which was backed up by another Dick Pearce editorial, was that this year's huge property tax increases resulted directly from too many municipal employees making too much money providing too many city services to San Francisco residents.

But Canter failed to provide along with his many figures an economic context that might have explained why the cost of city government has soared. Worse, he neglected to mention any of the corporate financial ripoffs that insure both that downtown interests get the benefits of city economic policies and that the burden of funding the city's budget stays on homeowners and renters. And, predictably, he didn't note that soaring municipal costs occurred simultaneously with the Manhattanization of San Francisco—the transformation of the city from an economic center for the production and distribution of goods into the central administrative location for banking, insurance and multinational corporations housed in highrise buildings.

For example, the number of manufacturing firms in the city declined from 2141 to 1549 between 1953 and 1972 (a decline of 27%), according to a study of commercial and industrial trends prepared by the city planning department. During the same time, wholesale trade declined by 23%—nearly 700 companies left the city. Trucking and warehousing

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Press conference launching "No on B" campaign, Oct. 9. From left: Joyce Ream; George Moscone; Joe O'Sullivan; Kathy Sheehan; Harvey Milk.

declined 17.5%. From 1950 to 1970, according to city planning, 13,962 private-industry jobs in the category of "craftsmen and foremen" were lost, while "laborers" lost 6151 jobs.

At the same time, 52 new highrise office buildings were built. They provided many of the 19,963 new "professional and technical" jobs and 19,322 new "clerical" jobs. A recent study by the SF Planning and Urban Renewal Association found that 59% of these "office industry" jobs go to people who don't live in San Francisco.

The result? Official unemployment in San Francisco climbed from 6.6% in 1960 to 7.3% in 1970 to 12% or higher today. From 1950 to 1970, San Francisco slipped from third to seventh place in average family income among the nine Bay Area counties. In 1970, the last year for which the planning department published such figures, nearly 20% of unemployed males in the city fell into the "craftsmen and foremen" category. And unemployment hit hardest at the blacks and other ethnic minorities, young people and old people who are less likely to land white-collar

jobs but who have made up an ever-increasing percentage of the city's population over the last 20 years. Is it any wonder that the cost of providing social services—unemployment, general assistance, food stamps—has risen in proportion to Manhattanization and now costs the city \$56.2 million a year?

Canter went after increases in budget and personnel in the city department needed most by poor people—social services—and implied that the department's \$143 million budget was bleeding the city dry. But he never mentioned the \$590 million worth of sewer, water, airport and other development bonds the city has sold since 1955 to service Manhattanization and the economic interests that are turning San Francisco into a commuter and tourist mecca. Nor did he mention the \$174 million the city shelled out between 1965 and 1974 in bond redemption and interest payments, mostly to banks and insurance companies.

Canter vilified the increased cost of providing health care to city residents. He singled out for special attention orderlies, whose salaries have increased from

Canter went after social services but never mentioned the \$590 million worth of development bonds the city floated since 1955.

\$220 to \$981 a month over the last 25 years, and community health programs like alcohol detoxification programs and neighborhood mental health centers. But he never mentioned that the real cause of high health care costs is not orderlies but health insurance companies, big hospitals, doctors with huge salaries and pharmaceutical companies who rake in big profits year after year.

Canter blamed too many services and excessively high salaries and pensions for hefty property tax hikes. He neglected to point out that while property taxes have increased as much as 400% in some SF neighborhoods since 1950, the portion of the property tax bill paid by the downtown highrise district steadily declined, from 31% in 1950 to 28% in 1960 to 24% in 1970. Neither did he mention the scores of downtown office towers and hotels that didn't receive tax assessment increases this year, nor the wealthy property owners who routinely receive reductions in their assessments from the city Assessments Appeals Board.

In fact, Canter totally ignored the kinds of economic scams that banks, corporations, utilities and downtown real estate and commercial interests routinely take advantage of, to the disadvantage of working people in the city. If Canter had "investigated" a little farther he might have found bigger villains than hospital orderlies to blame the city's fiscal woes on. For example:

Underassessment of utilities: This year, while residential property taxes soared, PG&E, Pacific Telephone, Southern Pacific and other smaller utilities in SF will actually pay the city less in property taxes than last year. State Board of Equalization

records show that tax assessments for property owned by utilities increased only 2.06% this year. As a result, utilities will receive tax bills totalling 7.9% less than last year's tax nicks. Specifically, PG&E's San Francisco property in 1974 was assessed at \$82.63 million, and paid \$10.5 million in taxes. This year the property was assessed at \$86.2 million. The present \$11.50 tax rate means PG&E will pay only \$9.9 million in taxes this year, a decrease of 5.9%. As for PT&T, they paid \$12.96 million in taxes last year on property assessed at \$101.35 million. Their 1975 tax bill will amount to only \$11.97 million, a decrease of 7.6%. PG&E and PT&T together will pay \$1.6 million less in taxes.

Canter didn't mention any of the other financial scandals by which downtown and big business interests keep the one-way conveyor belt of subsidies rolling from taxpayers to corporations in San Francisco: the banks and savings & loans tax impound hustle (see Guardian, 10/10/75), nonprofit parking garages (Guardian, 3/14/73), bonds for Candlestick Park, the business-dominated "Citizen's Bond Screening Committee," the PG&E/Raker Act scandal, the city's refusal even to consider making \$21 million annually by buying out PG&E.

The Examiner/Canter/Pearce analysis is clear: Scream to high heaven about rising costs for paying orderlies, street sweepers and people on food stamps, but don't make a peep about the massive grab of public funds carried out by the corporate interests responsible for the Manhattanization of San Francisco. The chords of the Examiner refrain are picked up and amplified by San Franciscans For to sound the Feinstein/Chamber/downtown anthem. ■

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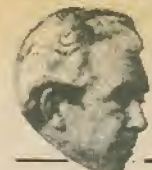
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World of Books



San Francisco Chronicle
Fri., Oct. 17, 1975

William Hogan

AN UNUSUAL and unusually creative guidebook: "San Francisco Free & Easy," assembled by a team of journalists and subtitled "The Native's Handbook," which makes sense. Not only food and drink (ethnic restaurants, etc.) but a guide to

spiritual and religious groups, political action groups, the performing arts in the area. Bay area parks, hikes and bike trails, special libraries, alternative education, low-cost health and legal care, etc. (The Headlands Press, San Francisco: paperback; \$3.85).

★★★★★★★

Mystery Journalists Revealed!

San Francisco Free & Easy, the best-selling native's handbook to the Bay Area, was written and edited by the staff of the San Francisco Bay Guardian, according to usually reliable sources.

A review in the San Francisco Chronicle on Oct. 17 praised the book as "unusually creative" and noted that it was "assembled by a team of journalists" but failed to get to the bottom of the mystery surrounding its authorship. However, informed sources who have seen the book's front cover, spine, back cover and title page have revealed that it was written, edited and produced by none other than the Bay Guardian.

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The Guardian guide to SF ballot propositions

A. Sewage treatment plant: NO. Would empower the Rec and Park Commission to hand over 45 acres of open space near Park Merced for construction of a \$672 million sewage treatment plant that would include a pipeline to dump sewage two miles out in the ocean. We understand the plant would be a vast improvement over the present SF sewer system, which dumps raw sewage into the Bay and ocean whenever there is more than a slight rainfall. But the sewage master plan of which this plant is an integral part skims over the ecologically sensible and less expensive goal of cleaning up sewage enough to reuse it for irrigation or industrial purposes. Besides, Prop. A is pushed by many members of the same development bloc that have rammed through the present sewer master plan and two sewer bond issues since 1970: the Chamber of Commerce, construction firms (Underground Construction Co., Electrical Contractors Association), Labor Council bureaucrats (Joe O'Sullivan, Joe Belardi) and William Coblenz, the developers' Mr. Fix-it (although some conservationists also support it). Their main concern appears to be not clean water but the threat of a state-ordered citywide building ban if SF doesn't diminish its Bay and ocean pollution. Prop. A is only a procedural issue, but its backers concede the Park Merced plant will require another \$7 million bond issue to complete. Needed: A new plan based on reclamation.

B. Crafts pay provisions: NO. Sup. Barbagelata's attempt to eliminate the special pay and working conditions agreements that cover 5621 craft and craft-related workers and to drop them into the category of "miscellaneous" city employees. The crafts pay system needs to be replaced—it was created in 1947 to induce craft workers to work for the city during the postwar building boom—but this is not the measure to do it. Under current law, crafts pay is based on "prevailing rates" paid by private contractors in San Francisco. Prop. B would allow the Civil Service Commission to recommend a lower basis for determining "prevailing rates" to the mayor and supervisors before they negotiate with labor, and it would limit salary discussions to those rates. We favor scrapping the crafts pay section in favor of charter provisions for real open collective bargaining for city employees.

Prop. B is part of an antilabor package pushed by a downtown/neighborhood coalition which blames labor, rather than the increased services necessary to support Manhattanization, for rising government costs. The other supervisors at first opposed Prop. B, but they approved it when Barbagelata brought it directly to the floor on Aug. 4, shortly after notices of increased property assessments were mailed. The city controller has ruled that the effect on the cost of government cannot be determined until after union negotiations.

C. Budget and fiscal administrations: YES. Would allow the supervisors (with a two-thirds majority) to extend deadlines for budget review and adoption of the tax rate. Would provide more time for public scrutiny of each department's spending programs. A housekeeping provision of this charter amendment would permit city departments to transfer surplus funds from one account to another within the department without the red tape of going through the controller's office. A good-government bill submitted by Pro Bono San Francisco.

D. Size and composition of Police, Fire and Civil Service Commissions: YES.

Would expand the Police, Fire and Civil Service Commissions from three to five members and provide that at least one member of each be a woman. Prop. D would bring these three commissions into conformance with other city commissions, all of which have at least five members. While women represent more than half of the city's population, none of these three commissions presently has a single woman member. Pushed by Sup. Dianne Feinstein, endorsed by a host of women's groups, opposed by the Labor Council.

E. Airport guards jurisdiction: NO. Would transfer 121 airport guards now under

the jurisdiction of the Airport Commission to higher-paying positions as SF police officers. The increased cost to the city would be \$1.8 million in salaries and pension, according to the city controller, and it wouldn't change any of their duties. The measure is pushed by the Police Officers Association, which would like to beef up its membership rolls after losing many members in the wake of the strike. Prop. E would mean that 900 applicants now on the waiting list for jobs as SF patrolmen would be bypassed to make way for the 121 airport security guards, who would continue working exclusively at the airport. Also, the 70 cadets now in the police academy would have to wait at least one more year before going on active duty, according to Police Department Information Officer Frank Jordan. Backers of the measure include Alioto's Police Commission. A costly measure that only benefits 121 guards and the POA.

F. Commissions—hearings and votes: YES. This charter amendment requires all appointed boards and commissions to hold public hearings when considering changes in departmental operating rules and regulations—including the Police Commission, which tried to duck public hearings when it considered new regulations for the SFPD earlier this year. Prop. F also prevents board and commission members from weaseling out of votes on controversial issues: it requires a commission member to get approval from the rest of the commission before being excused from voting on any agenda item. Pushed by Sup. Molinari and Citizens for Justice.

G. Airport guards probation: NO. A companion measure to Prop. E, also backed by the Police Officers Association. Would lengthen the probationary work period for airport security officers from six months to a year. The purpose is to classify airport guards as police officers under state law and make them eligible for federal police training and equipment funds.

H. Conflict-of-interest amendment: NO. The Cyril Magnin Emergency Relief bill. Would allow a city official to sit on a board or commission, even if the official has a business interest in a city lease, as long as the official's commission has no control over the lease. Prop. H is sponsored by Sup. Dianne Feinstein and is little more than a gift to her mayoral campaign finance chairman, Cyril Magnin. Magnin resigned from the Asian Art Commission last year when the city attorney ruled he had a conflict of interest because he is a director of AMFAC corporation, and AMFAC has a lease with the SF Port Commission.

In any other election, Prop. H might be a good measure, but now it appears aimed solely at saving Magnin substantial legal expenses for a lawsuit he filed against the city attorney and the city's conflict law. Superior Court Judge William Mullins was scheduled to issue a pretrial ruling on Magnin's case Oct. 10, but City Attorney Tom O'Connor agreed to postpone the case until two weeks after the election, supposedly to wait until Magnin's lawyer returns from trying a case in Hawaii. If Prop. H passes in the meantime, Magnin's case becomes moot. If Feinstein is elected mayor, Magnin can return to the Asian Art Commission or any other city commission except the Port—a grim prospect in what is supposed to be a post-Alioto era of reform.

Magnin, based on his performance for many years as head of the Port Commission, should never serve on a SF commission again. He allowed the port to become nearly bankrupt. He permitted the Aliotos take over Pacific Far East Lines, the city's only big shipping tenant, and chase PFEL's main competitor, American President Lines,

to Oakland. He sat mute as the George Burger leases and other smelly deals whizzed by. He has pushed to sell off the port for US Steel and the other big development interests.

In short, he and his allies have shown little business judgment and lots of contempt for the public interest in the Port's custody of some of the most valuable land in the West. On the specific issue at hand, Magnin's firm, AMFAC, got a lease on Port land at bargain-basement rates while Magnin was on the Port commission, a clear conflict of interest and one of the major reasons he was forced to resign from the Port.

The question: why are we even considering a proposition that helps get Magnin off the hook, gives him a chance to serve on future commissions and helps him save on legal expenses? The point of the original conflict-of-interest legislation was to keep Magnin and other establishment insiders from profiting from their commission appointments. Why make it possible for one of the worst offenders to get back in action?

I. Veterans' benefits: NO. Expands the definition of "veteran" for awarding extra points on Civil Service entrance and promotional exams. As things stand now, only armed forces veterans who served during time of war are eligible for civil service preference. Prop. I would extend the privilege to all veterans who served six months anytime. It would be a setback for women, handicapped people or anyone else who didn't serve, by choice or otherwise, and would deprive them of advancement on the basis of merit alone. An apple pie issue submitted by SF Firefighters and the Labor Council, opposed by a slew of liberals.

J. Candidates' filing: YES, but . . . Would bring the city charter into conformance with a state law that allows candidates for office to file petitions instead of paying filing fees to get on the ballot. The charter amendment is progressive in that poor and nonprofessional candidates receive a more equal chance to run for office. But someone should amend this measure to avoid the kind of costly last-minute rush that occurred this year at the Registrar of Voters when scores of extra people were paid to verify hundreds of thousands of signatures. (Suggested amendments: require those who file signatures instead of a fee to have their petitions in early, and require candidates who have raised a certain amount of money in previous campaigns to pay a filing fee.)

K. Tax rate: NO. An unnecessary ballot item that would force the supervisors to adopt the tax rate of the preceding year if the supervisors failed to override a mayor's veto of a proposed tax rate. Supervisors already have the power to retain the previous year's tax rate whenever a stalemate occurs. K would lock them into adopting the old rate, even if property had just been reassessed and the old tax rate was obviously too high.

L. Street artists, supervisors' ordinance: NO, NO, NO. Sup. Terry Francois's attempt, as front man for downtown merchants, to repeal the street artists' 1974 Prop. J initiative. Francois's ordinance repeats nearly word for word Article 24 of the Police Code, by which street artists were regulated before J gave them the blanket right to sell on the streets. Under Article 24, the downtown-minded supervisors arbitrarily decided where street artists could and could not sell and restricted street artists to a few spaces in Civic Center and in Embarcadero Plaza. Almost the only new language in the Francois ordinance is "Repealing Proposition J." Everyone agrees street artists need regulation, but this is a purely punitive, reactionary measure. A far better ordinance is:

M. Street artists initiative: YES, YES YES. A sound plan for self-regulation written

by members of the Street Artists Guild. The ordinance is quite detailed, borrows some regulations from Article 24, some from the "Kopp Ordinance," and introduces some entirely new rules. M controls the size of artists' displays, the space between displays, provides for licensing of craftspeople by a review board of artists to determine if the product sold is truly handmade, limits the number of new licenses to 30 a month and keeps at least three-fourths of the widths of all sidewalks open to pedestrians. Most important, M does not repeal Prop J and consequently does not return the economic fate of the artists to downtown supervisors.

N. Mayor's emergency powers: YES. Sponsored by the Board of Supervisors to stop the kind of steamrolling Mayor Alioto used to settle the August police and firefighters strike. Takes away potential abuse of power by compelling the mayor to confer with the supervisors in emergency situations. Opposed by Alioto and labor unions.

O. Dismissal of striking police and firefighters: NO. Sponsored by the Supervisors to punish the police and firefighters for their strike last August. Opposed by cops and firefighters because it provides for no settlement procedure for labor disputes and precludes amnesty. Even Jim Haas of San Francisco's For, an adamant supporter of B, N, O, P, and Q, admits the measure is "so severe you would have to have amnesty." Also supported by the Committee for City Pay Reform, headed by John Greenagel, former public relations director for the Chamber of Commerce.

P. Nonnegotiable police and fire raises: NO. Another supervisor-sponsored vendetta measure that grew out of the August police/fire strike. Sets wages on the average pay scale of chosen California cities, instead of the present pay setting based on the highest scale of other cities. Provides for no negotiation or arbitration. If the cops don't like the wages set, the city gets a repeat of the August mess. Supported by Prop O backers.

Q. Firefighters' working shifts: NO. There is no good reason to vote for this third punitive measure proposed by the supervisors, which limits firefighters to 14 working hours a day. It guarantees no financial or productivity returns. Supporters say Q will save the city money, but according to Controller John Farrell, there would be no monetary effect. If shifts are changed to eight hours a day, however, as firefighters want if Q passes, Farrell estimates the cost to the city will be an additional \$10,121,711 annually. O and P supporters say firefighters' efficiency is impaired by the present hours but give no hard evidence.

R. Collective bargaining and binding arbitration on police and firefighters' wages: NO. Slapped onto the ballot by Mayor Alioto after the police/fire strike in August. The city attorney has ruled it merely advisory, since it is an ordinance with no power to change the city charter provisions related to wage setting. Its collective bargaining and binding arbitration provisions represent the proper direction for the solution of the recurring labor disputes with the police/firefighters. But it is so poorly written it serves largely as an Alioto smoke screen to confuse those who would otherwise support the even more ill conceived Props P and Q. Supported by police and firefighters' unions and opposed by backers of B, O, P and Q.

S. Police and fire wages formula: NO. Proposed by Alioto along with R. A non-binding policy recommendation which suggests that SF's police and firefighters be paid as much as their counterparts in LA, San Diego, San Jose, Oakland or Long Beach. Poorly worded and could result in even higher police/firefighter wages than the current scale.■



Mayoral candidates Sen. George Moscone (left) and Dianne Feinstein (right) wait their turns to address Oct. 15 S/R candidates night.

Judge Ed Cragen vs. D.A. John Ferdon

Judge cracks DA's court-packing scheme

Editor's note: In last week's Guardian, Burton H. Wolfe detailed how the SF district attorney's office systematically abuses the "peremptory challenge" procedure to keep elected liberal judges off criminal cases. ["Packing the SF courts," Guardian, 10/17/75]. Wolfe told how nearly a dozen local judges have been completely forced out of the criminal courts in the Hall of Justice to the civil courts in City Hall.

What follows is the story of one SF judge—Ed Cragen—who stood up to DA John Ferdon and his deputies and broke their political hold over what cases he can and can't hear.

BY BURTON H. WOLFE

When Edward L. Cragen ran for judge of the SF Superior Court last year, he promised during his campaign that if elected he would shake up the local judicial-penal system. No longer would prosecuting district attorneys haul miscreants into court and get the book thrown at them on the grounds that they had been bad in the past; he would toss out as inadmissible such tales as this woman playing hooky from school five years ago, this man smoking marijuana four years ago. No longer would prostitutes, homosexuals, dope fiends, alcoholics and gamblers be given harsh jail sentences to help beef up the local DA's conviction record; they would frequently be put to work instead on public projects, freeing court dockets and jail cells for more heinous offenders.

Cragen's opponent in the election, assistant DA Robert Maurer, attacked these positions. But Cragen won the support of the SF Bar Association and some newspapers, and beat Maurer.

No sooner was Cragen on the bench than he made good on his campaign promises. Instead of sending dope users and prostitutes to jail, he sentenced them to work on playgrounds and help in programs for retarded children. When the DA's office tried to protest these dispensations by introducing lists of defendants' prior crimes, Cragen ruled the past records inadmissible or inapplicable. He told off cops and undercover agents whose methods were sloppy and findings unverifiable. To one narcotics officer testifying in his court about dope dealing in the rear of a house which he had witnessed from the front of the house, Cragen quipped:

"For you to see what you say you saw, you would need to have a 45-foot periscope at right angles."

While some DAs and police officers were furious over Cragen's behavior, defense lawyers and people responsible for handling miscreants — parole officers, probation officers and the like — immediately fell in love with him. Adult Probation Officer Janis Rosenbaum was moved after one case, in which Cragen had to fight off extreme pressure from the DA, to send him a card depicting a cartoon character being squeezed in a vice. It was headlined "Oy! The Pressure!" On the reverse side of the card she wrote:

"It provides me with the opportunity to mention what a privilege and pleasure it was to sit in your court yesterday. Your conscientiousness and concern with the protection of legal as well as human rights has restored some of my lost faith in the system."

Ganging up on Cragen

Later, after Cragen was being systematically attacked by the DA in an effort to throw him off the bench, Rosenbaum explained to me what she meant: "He's able to understand the dynamics behind human behavior as few judges can. I think he's great, a fantastic judge, and I'd hate to see us lose him at the Hall of Justice."

Once the prosecutors, the assistant district attorneys, had a full view of what was going to happen routinely in Cragen's court, they began to gang up on him through the use of a procedure known as the "peremptory challenge." This procedure enables an attorney to file what is practically one automatic challenge to a judge on the grounds of prejudice and have him removed from a case.

Within a three-day period, March 24-26, of this year, Cragen was challenged by deputy DAs

and removed from victimless crime cases three times. In one of the pre-trial hearings before Master Calendar Judge Claude D. Perasso, who handles assignments of judges in the criminal division of the Superior Court, defense attorney Sydney N. Tanner was moved to ask Perasso sarcastically:

"May the record show that he [Cragen] was elected in a general election by the people of San Francisco?"

Perasso replied: "At any rate the challenge will be allowed."

Cragen was already aligning lawyer friends for a counter-attack when the DA's office struck even harder. This time the assignment to Cragen's court concerned alleged drug smuggling by a deputy sheriff at the SF County Jail, Jose Badillo. This time it was not a peremptory challenge. This time the DA's office requested that Cragen be disqualified on the grounds that he was so prejudiced against the police he could not hear cases fairly. This is known as "challenge for cause" and requires a more complicated hearing than a peremptory because it is considered much more serious.

How this action against Cragen got started is a study in police and DA tactics.

It came in the midst of the murder trial of Eben Gossage, son of the late advertising genius Howard Gossage. Cragen sat as judge of the trial. After dismissing the jurors late one afternoon, Cragen retired to his chambers for paper work until around 8 pm. Then, in keeping with a long standing habit of his, he walked across the street from the Hall of Justice to the Gavel bar on Boardman Place to have a nightcap before going home for dinner with his wife and children.

Conversation overheard?

The Gavel is a routine hangout for judges, lawyers, district attorneys, off-duty policemen, probation and parole officers, bail bondsmen and clients of theirs such as pimps and prostitutes. Cragen sat down at one end of the bar and became wrapped up in conversation with lawyer Syd Tanner and Parole Board administrator Robert Patterson. While they were talking, a former undercover agent in the Police Department narcotics bureau who is now in the juvenile bureau, Asst. Inspector Patrick Wolfe (no relation to Burton Wolfe), entered the bar. Wolfe, according to the story he told, took a standing position right behind Cragen, ordered a few drinks and overheard what Cragen was saying. According to Wolfe, Cragen was talking about the forthcoming Deputy Sheriff Jose Badillo trial and he made statements such as these:

"I've already made up my mind what I'm going to do . . . All policemen are liars. They come into my court and fabricate their stories . . . Art Gerrans [the police narcotics inspector who developed the Badillo case] is a blatant liar . . ."

Wolfe took his account of Cragen's conversation to Chief Assistant DA Walter Giubbini and assistant DA Joseph P. Russoniello, who is DA John Jay Ferdon's one-man vice prosecution staff. Russoniello, a former FBI agent, handles cases brought to the DA's office by the Police Department's vice squad and narcotics detail. Though he is frequently assisted by other deputy DAs assigned to him on a case-by-case basis, he is the chief prosecutor in all actions such as the recent bust of the Kitty Desmond bordello. It was Russoniello who arranged the shutdown of the Governor Hotel at Turk and Jones Streets three years ago on the grounds that its management was permitting rooms to be used by prostitutes and their clients. (A case of blind hypocrisy. The same thing is happening at major "respectable" hotels in this city, while Russoniello shuts his eyes to that.)

Since vice is Russoniello's baby and Cragen was threatening to demolish Russoniello's record of convictions or at least tough jail sentences, there was already a built-in conflict. Russoniello had already challenged Cragen within Cragen's first month on the bench, in a book-

continued next page

"I wouldn't spend \$100,000 on a 'Muni Loves You' campaign — I'd spend it to repair the broken down buses."

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HARVEY MILK FOR SUPERVISOR

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'He asks if Cragen's hair is combed today. He
harasses Cragen because Cragen is the only one
to stand up to Perasso and tell him to kiss off.'

continued from previous page

making case. Pleading before Master Calendar
Judge Perasso, Russoniello stated:

"Based on the statements made by the Honorable Judge Cragen at the time of his election with reference to crimes in which there were no immediate identifiable victims, one of which is bookmaking, based on statements which he has made subsequently as well as rulings that he has made, based on a conversation which I had with him last evening, the people do not believe that under the circumstances of this case we could receive a fair trial."

And with that, a peremptory challenge, Russoniello got Perasso to remove Cragen from the case.

Now Patrick Wolfe was offering a chance to have Cragen removed from all vice cases in the criminal courts on the grounds that he hates the police. At least, that is the version of the story from Wolfe and the DA's office: Wolfe was not set up by the DA; he made the move on his own.

"He came to us," DA John Ferdon told me. "The DA's office did not put him up to it."

On the basis of an affidavit from Wolfe detailing Cragen's alleged remarks, an affidavit signed by Russoniello, Chief Assistant DA Giubbini signed a motion for disqualification against Cragen. But Ferdon explained to me:

"I take the responsibility for it. First I had Russoniello talk to Judge Cragen. After he did that he wanted to challenge the judge for cause and I said okay."

Once the motion was filed in Superior Court, Examiner police reporter Ernest Lenn broke the story. As it appeared on the front page of the May 2 Examiner under Lenn's byline, it contained the following preposterous statement:

"Action by the district attorney here to disqualify a judge is rare."

As Lenn wrote that, there were nearly a dozen judges in City Hall hearing civil cases exclusively after being forced out of criminal courts in the Hall of Justice through systematic challenges by squads of assistant DAs. (See "Packing the S.F. Courts," Guardian 10/17/75.) Lenn's reporting could be considered accurate only if his average reader would understand he was talking about motions for disqualification "for cause" rather than peremptory challenges. But that distinction requires an intimate knowledge of courtroom procedures that is way beyond laymen who read the Examiner.

A dubious witness

Anyway, there was a far worse aspect to the way Lenn and the Examiner broke the story. They published Patrick Wolfe's allegations against Cragen without any background information on Wolfe that would enable the reader to judge whether or not he is a reliable informant. It was not until the next day, May 3, that San Franciscans were afforded a look at Wolfe: in reporter Robert Popp's story on page two of the Chronicle.

"Wolfe spent three years in San Francisco's underworld masquerading as a longhaired freak dealing variously in heroin, cocaine and marijuana," Popp reported. "He emerged to assume his rightful identity in November 1972."

"Almost exactly a year later he was suspended from the force for 65 days for 'excessive use of alcohol' and 'misconduct' involving a drunken driving charge in Daly City to which he pleaded guilty. Four months earlier he was suspended for three days on a misconduct charge of abusing a citizen."

There is much more that Popp could have told readers about Wolfe, and justifiably because he was dealing with an informer. In the Daly City drunken driving case, in which Wolfe smashed his car into the rear end of another, an examining physician described his behavior as follows:

"Does not answer questions. Responds with mumbling and inappropriate statements . . . Strong odor of alcohol . . . Refuses to get up from prone position . . . Eyes bloodshot, watery, glassy. Effects of alcohol extreme. Ability to drive greatly impaired."

Arresting officers' report on Wolfe was even

more damaging. Officer J. Mendiara described him as follows:

"The suspect continually asked both [arresting officers] if 'they loved him' and if they 'would fuck him.' He appeared to be completely unaware of his surroundings."

An "Offense Report" from Daly City Police states:

"I observed the driver and sole occupant [Wolfe] weaving from side to side in the front seat. I asked him for his driver's license and when he attempted to get it he fell over in the front seat. I opened the driver's door and then observed a strong odor of alcoholic-type beverages coming from the driving [sic] later identified as S-1 Wolfe . . . S-1 Wolfe was unable to walk without my support. No roadside tests were given for fear that S-1 Wolfe would fall and injure himself . . . Wolfe fell sound asleep in the rear of my patrol car. I was unable to awaken him at this time . . . At the station it was necessary for W-2 Walsh and I to carry him from the patrol car to the booking area where we laid him prone on the ground. After booking him from papers on his person we again had to pick him up and carry him to the Drunk Tank."

Cragen's open door

At Wolfe's hearing before the Police Commission of SF, he was charged with operating an auto at night without headlights on while intoxicated. The commission ruled the evidence against him to be sustained and suspended him for 65 days.

Such is the nature of an undercover police agent used to bust "longhaired freaks" and bring charges against a judge considered an enemy of the SF Police narcotics detail and vice squad, and of the DA's vice prosecutor.

On the night that he allegedly overheard Judge Cragen damning the police, Wolfe, by his own admission, downed seven beers.

Nevertheless, the DA's vice prosecutor, Joe Russoniello, took Wolfe's affidavit against Cragen as the gospel truth and carried it into the chambers of Master Calendar Judge Claude Perasso. Since Russoniello was asking that Cragen be disqualified on broad grounds of prejudice, he decided to add a nasty little filip to Wolfe's charges. He mentioned casually that the DA's vice section had "information linking one of Cragen's relatives to a dope transaction."

To understand what that was all about, you need a little background on Cragen. He grew up in Los Angeles in the days when Chicanos and blacks in ghettos there were living in poverty even worse than today and were beaten up routinely by the police. The injustice, the discrimination and the overpowering influence of narcotics involved in what he saw stuck with Cragen all his days. Throughout his private law practice he devoted time to minority groups, dope addicts, derelicts, the downtrodden of society.

It was that part of Cragen's law practice which made him famous: the defense of a Chicano dope addict named Bobby Dorado. In the course of freeing Dorado from Death Row at San Quentin, Cragen won a landmark California Supreme Court decision against prison officials' coercive tactics in obtaining confessions. The Dorado decision became an over-riding rule of procedure in many parts of the country and a thorn in the side of prosecutors accustomed to obtaining convictions on the basis of confessions beaten out of prisoners or obtained through threats.

Unlike other famed crusading attorneys who confine their humanitarianism to the courtroom, Cragen extended his help for the downtrodden to his home. To him it became a way of life.

Go out to the modest house in the Sunset district where Cragen lives, and at any time you are apt to find an unemployed black, an orphan or a youngster trying to kick the drug habit living there temporarily along with Cragen's permanent roost: his wife Eleanor and five of their six children (the sixth, a daughter, is traveling and studying in the Netherlands).

"No one is banned from this house until they steal something or some such thing," Cragen will tell you.

Silly-putty hips at Zellerbach

DANCE/MAGGIE LEWIS

Alvin Ailey City Center Dance Theater, Zellerbach Auditorium, UC-Berk., Oct. 10-12.

Beneath the cat's paw

sets, but never reach a fever pitch. In "Night Creatures," the showiness got a bit boring — while the dancing amazes, it sometimes looks like joyless exhibitionism. But the humor of "Liberian Suite" shows the company has grown a lot since "Revelations." They're still putting on a show, and their great success still comes from the simplicity of their dancing, but the ironic, cool humor of the dance is jazzy in the Ellington sense of the word.

Lilith, a three-woman collective, recently played to a sparse house in the Cat's Paw Palace in West Berkeley. Their funny moments raised only mild chuckles, and when they explored their femininity in unabashedly personal soliloquies or did their funky dance numbers, people nervously scooted their pillows back from the playing area.

Lilith's Cat's Paw performance was sad to see, especially since, when they first performed in June, they packed Berkeley's Live Oak Theater with an audience that roared with appreciation at Charlotte Colavin's shouting "Nonspecific vaginitis!" in her harangue about the side effects of modern womanhood.

The response really makes a difference. Lilith theater does skits like the ones you may fondly remember from high school, highly irreverent and right on target in a goofy way. In the right atmosphere they're a delight—artless, but shrewd. Take away the knowing gufaws and things come untinged. Intimacy looks like self-indulgence.

The best example of this is their closing number, a mock Little Eva song-and-dance number called "Celebratin' Women." They sing "We're celebratin' women, yeah, yeah, celebratin' women, yeah, yeah, we're fine, so fine," in three-part harmony, as they shuffle through a modified boogaloo and silly jump-kick. On the stage of the Live Oak Theater, this brought down the house. The choreography looked hoky, but that was part of its charm. On the floor of the Cat's Paw Palace, with the audience squatting at their feet, they couldn't get the effect across.

Besides, the Cat's Paw Palace is the province of groups like Motion and Sources, both women's collectives, but gestalt-oriented and more concerned with body awareness than Little Eva jokes. The other aspect of high school skits is that they're so esoteric they don't work for any other high school. That's part of the reason they're so delightful. Those are your jokes up there. Lilith's great value is that it's so specifically about a certain kind of recently liberated woman. There's one piece about a woman who goes to work selling "A-Bomb" cosmetics because she's desperate for a job.

During the indoctrination two automationlike personnel ladies take her to an overhaul room and tell her she'll have to wear a "booby-crusher." In the right circumstances, this skit is greeted by screams of recognition from women who probably worked for Avon to make some money fast. The screams and laughter propel Lilith theater; without it they falter and their timing goes awry.

Terry Baum, Lilith theater member, says, "We're not conceptual. We're very direct." Baum is large and has a commanding presence. She does a monologue about her sex life, standing and facing the audience. Earnestly, she explains how you could call her celibate, since she threw away her diaphragm jelly when it calcified. She talks about heroglyphlike sketches, here she is more of a company dancer than before. With less fuss being made over her size and soulfulness, she gives a more personable performance, showing herself as more than a big dark idol.

This is a big production number, fitting for a company that's been around for 17 years and toured the world. The wonderful thing about "Liberian Suite" is that Truitt uses the big production's glossiness and the foot-stomping, down-to-earth African dancing against each other ironically. They really fit. All the snazzy lights and costumes are just part of the celebration. The reason the Ailey company appeals to a lot of people is that it's not afraid to put on a big show for them.

There are few highs and lows in "Liberian Suite." You sit back in wonder and let run by you — the dancers flash and leap through the

The Alvin Ailey City Center Dance Theater recently presented two of the ballets it's preparing for a Bicentennial "Duke Ellington Celebration" at Zellerbach Auditorium. One, Ailey's "Night Creatures," is like an abstract of Ailey's earlier "Revelations." That work, first presented in 1960, still brings down the house with its exuberant jazz dancing to the music of spirituals like "Rock My Soul in the Bosom of Abraham." The women wear long white dresses, the men wear shirtless and vests, and everyone dances flat-out in a burst of exuberance and festivity like a gospel choir.

"Night Creatures" looks different. The dancers dress in blue leotards and slinky dresses, with no story or personality to them. The music is cool, the dancing precise. Yet, like "Revelations," the point of the whole thing is really jazz dance. It's a slightly different tone of jazz, but some of the combinations are remarkably similar. Everyone is walking in formation with silly-putty hips. It looks almost like a Las Vegas revue, but a good one. That the dancing is easy to follow doesn't make it any less great.

"Liberian Suite," an old Lester Horton dance remade by James Truitt, has more of an edge on it than the Ailey works. The music, a suite Ellington composed in honor of Liberia, is courtly and delightful. The dancing shows a keen knowledge of African dance traditions. It's stylized but primitive looking, and in combination with the elegant, very civilized and very black music, it's often funny.

My favorite passage is a mock-Senegalese number. Women in long yellow dresses with pompoms that resemble the fly whisks in Senegalese dance come out, ribs pumping back and forth. They wave the whisks up and down, lift their knees on a slower beat and nod their heads in synchopation. It's a beautiful dance, just like the Senegalese folk dance, but they're not doing it to the boom-lacka-boom-lacka of congo drums. Behind Ellington's jazz patterns along with fluidity and ease. They look sophisticated in their beautiful dresses, but their bare feet do the flapping, heel-first stomp at the base of African dance. The combination is a great joke and quite a spectacle.

Truitt mixes his scholarly knowledge of African dance with touches of Martha Graham in the opening scene. A voice sings "I like the sunrises" while men in brown pants and bare chests do their combinations and women do contractions on the floor.

The tone changes when Dudley Williams enters with his hip-dislocating jaunt, picking up Judith Jamison and Clive Thompson as he goes around the stage. Jamison's entry is so low-key it's almost a joke. Following spry little Dudley Williams, whose very walk expresses his comic gift, she looks wonderful. His slight build plays off her size, and he brings out her humor. Clive Thompson completes a trio that looks like African royalty except that it's too funny.

Though Jamison plays the queen, showing her enormous arm-and-leg-span in some Egyptian heroglyphlike sketches, here she is more of a company dancer than before. With less fuss being made over her size and soulfulness, she gives a more personable performance, showing herself as more than a big dark idol.

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There are few highs and lows in "Liberian Suite." You sit back in wonder and let run by you — the dancers flash and leap through the

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Instead of sending dope users and prostitutes to jail, Cragen sentenced them to work on playgrounds and help in programs for retarded children.

continued from previous page

11 years as DA, left his office in the Hall of Justice to enter a judge's chambers. And this is the conversation which transpired, according to Cragen:

"I accused Ferdon in my chambers of conducting a systematic campaign against me. He said, 'It's not systematic.' I picked up a copy of the DA blackball list that came out of Perasso's chambers and I said, 'Here's a list of DAs who said they're going to blackball me.' So, he changed the subject.

"He said, 'You'll have to change a lot of things you've said. You can't live up to your campaign promises. There have been other judges who took the same position you have on victimless crimes, etc., and they've changed.' I said, 'I will live up to my campaign promises. You've intimidated the other judges and if I let you do it to me, you'll go on intimidating all of them; but you're not going to get me.' If he chose to challenge my statement, I had a list of systematic intimidation ready for him."

More of Cragen's summary of his conversation with Ferdon:

"Ferdon said, 'We've eliminated most marijuana cases. Those left are only the really tough ones.' I said, 'If you say that, you've lost touch with what's going on. I've had the cases. They're mostly kids. It's horseshit. And the cases are poorly presented, too. You don't know what's going on. You need to go out and get the pulse of the public.'"

Finally, according to Cragen, he demanded that Ferdon call off the campaign against him.

"I said, 'Russoniello is trying to do me in. I want you to promise me it's not going to happen again.' Ferdon said, 'It won't happen again.'"

Ferdon indignantly denies this version of their conversation. "I never said any such thing," he told me. "I'm sorry the judge understood me that way. I don't care about his campaign promises; I have no interest in them.

"Anyway, he doesn't have a victimless crime in his court. He doesn't get just ordinary prostitution cases in his court; those are misdemeanors and are handled in the Municipal Court. They come to him when pimping or assault or something more serious is involved. He doesn't get just ordinary cases of marijuana possession, either. He gets cases involving such things as selling and dealing. This case [Badillo] involved smuggling by a deputy sheriff. So, I don't know what he means when he talks about victimless crime.

"In any event, he has not been singled out for any reason by this office. I think he's an intelligent judge, and he is routinely hearing all kinds of cases from this office."

That's Ferdon's demurrer. But the fact remains that when Cragen demanded a court hearing out of San Francisco for the charges against him by Patrick Wolfe in an affidavit signed by assistant DAs Giubbini and Russoniello, Ferdon permitted the dispute to be played out in a courtroom and the newspapers. He could have ordered Giubbini and Russoniello to call off the show, but he did not.

Beery recollection

At first Cragen asked City Attorney Thomas O'Connor to represent him against the DA, but O'Connor said he could not because it would comprise a "conflict of interest." So, Cragen relied instead on two private attorneys, Vincent Hallinan and Jack Morgan, who represented him free of charge.

In Alameda Superior Court, before Judge Robert Bostick, Cragen swore that he said none of the things attributed to him by Patrick Wolfe. He said he is friendly with many policemen and considers the SF Police Department to be "the finest police department in the United States, perhaps the world." He said he hardly knew Officer Arthur Gerrans, so he could not have offered any comment on his truthfulness.

Cragen said he talked briefly to Patrick Wolfe in the Gavel Bar that night about Wolfe's undercover work in the Haight-Ashbury, busting hippies while pretending to be one of them; about the inaccuracy of lie detector tests; and about Wolfe's possible state of inebriation and his prospects for driving home.

Cragen's denials of Wolfe's charges were backed up by an affidavit from Dr. Robert

Kramer, a physician employed in SF at the City Prison. Dr. Kramer is known for the hat he wears, which is similar to that of the colonel's in "M*A*S*H." It is covered with emblems and decals given to him by workers and officials at the Hall of Justice. A band made from the trousers of a California Highway Patrol officer's uniform circles it and it is topped by the lettering "San Mateo County Jail Inmate."

Dr. Kramer swore that he had five beers with Patrick Wolfe at other bars before they walked together into the Gavel, and that during their conversation Wolfe told him "he could or had drunk as much as one full case of beer on one given day on a weekend." When they repaired to the Gavel for another beer, Kramer testified, they were both near Cragen and Cragen did not say anything about police officers lying.

Two other affidavits sworn supported Cragen: one from Parole Administrator Robert L. Patterson, the other from attorney Sydney Tanner. They both testified they were sitting right beside Cragen the entire time he was in the Gavel and he never said a word about police officers lying and he never made any of the other comments attributed to him by Patrick Wolfe.

Judicial dirty linen

Instead of reporting all these affidavits on behalf of Cragen, the Chronicle and the Examiner published testimony against him from a police informer and convicted felon named Bobby Lovelace. It was Lovelace who testified in the Gossage murder case that while he was in a jail cell next to Eben Gossage, Eben admitted killing his sister. On the witness stand before Judge Bostick in the Cragen hearing, Lovelace testified he met Cragen in a supermarket and discussed a dope case involving Lovelace's wife. Lovelace quoted Cragen as saying, "If the police think you're guilty, they might have to turn the truth to show you're guilty." Cragen denied it. He testified he only said hello to Lovelace and did not even discuss police.

Under cross-examination by Cragen's attorney Jack Morgan, Lovelace admitted he got the police officers he was talking about all screwed up. Morgan disparaged Lovelace as a professional police informer.

After the hearing was over, assistant DA Tom Norman said he had asked Lovelace whether policemen were involved in his conversation with Cragen, and Lovelace admitted they were not. Norman was ready to testify to that effect when suddenly the hearing was brought to a halt.

Why it was stopped depends on who you talk to. One side says obviously the DA had no case against Cragen, since Wolfe's and Lovelace's testimony was shown to be fabricated and there was no testimony corroborating their tales, while there was ample testimony supporting Cragen's denials. The other side says Judge Bostick halted the proceedings because he did not like Cragen's testimony, whatever that means (I have no idea). Neutral lawyers say the entire legal-judicial fraternity of the Bay Area was enraged and embarrassed by the spectacle of a judge and the DA battling over dirty linen in public, and the show had to be called off to preserve the dignity of the law enforcement and judicial establishments.

Cragen says he did not want to be "taking time from the bench" for a continuing battle with the DA, so he had lawyer Vincent Hallinan arrange a deal with Ferdon to stop it. Hallinan says Judge Bostick called him into chambers with assistant DA Jerome Benson, who was prosecuting on behalf of Ferdon, and said the whole affair was becoming a farce and a settlement should be reached to preserve harmony between the courts and the DA's office.

Ferdon had no comment, but everybody involved in the case made the same observation about what he wanted: he wanted out because the newspaper publicity, though frequently slanted on his behalf, was making his office look bad and he did not want to keep on fighting a popular judge in public at a time when he is running for re-election, and against formidable opposition for the first time in his 11-year career as DA.

Whatever the truth may be, a deal was struck:



District Attorney John Jay Ferdon

Cragen would withdraw from the Deputy Sheriff Jose Badillo dope smuggling case and the DA's office would leave its motion to disqualify him in limbo.

Snide remarks about Cragen circulated amidst the legal-judicial crowd after that deal was concluded: he had "chickened out" after all. Not really so. True enough, he eliminated himself from the Badillo case, but he warned Ferdon and some of his assistant DAs that if they dared try to challenge him for prejudice again, he would immediately resume the fight.

They have not challenged him again.

P.S. There is a very funny ending to this otherwise sad affair. After the DA's men struggled so ardently to get Cragen off the Badillo case and another judge appointed so they could be sure of getting a dope smuggling conviction of this deputy sheriff and put him behind bars, Badillo was acquitted of the charges against him. □

A real case of a prejudiced judge

BY BURTON H. WOLFE

If the District Attorney really wanted to attack prejudice on the bench, he had a chance to do so recently in an assault case before Municipal Court Judge John A. O'Kane that ended with one of the most blatant displays of judicial prejudice in modern court annals. Instead, the California Attorney General had to force the DA to prosecute.

In deference to the defense attorney who handled the case, Benjamin Kaplan, I am disguising the names of people involved in the assault because it ended in a family tragedy. If the following names happen to be the same as any real people, please remember that it's just coincidence; the names are all fake.

I will call the father of the family Jason O'Toole, his daughter Emily, and his prospective son-in-law Jackson Monroe.

O'Toole, a white man, was a skilled laborer and a religious Roman Catholic. His daughter Emily is white. Monroe is black.

Emily and Monroe decided to live together as an experimental prelude to a possible marriage. Monroe was still married to another woman, but separated and preparing to divorce her. O'Toole was furious over the entire arrangement and had words with Emily about it.

On the morning Monroe arrived at the O'Toole house to take Emily away, O'Toole began arguing with him. Monroe walked outside with Emily and they got into his car. O'Toole got a gun, followed them out and shot Monroe in the stomach. Though severely wounded, Monroe managed to whip his car out of the driveway where it was parked before O'Toole could finish him off.

When Monroe filed a complaint against O'Toole, the DA declined to prosecute. Monroe asked attorney Ben Kaplan to find out why. Kaplan said he asked Harry Clifford, the deputy DA assigned to the case, and Clifford told him: "Because he [Monroe] got what he deserved."

"You mean to say you're setting yourself up as the judge of this case instead of the prosecutor?" Kaplan asked Clifford.

Clifford hemmed and hawed and described the shooting as "an accident." Kaplan said "no way"; it was a semi-automatic pistol fired twice and it had to be deliberately actuated. Nevertheless, Clifford refused to do anything, so Kaplan called

the California Attorney General's office and talked to Assistant AG Eric Collins. In turn Collins called Chief Assistant DA Walter Giubbini, who turned the case over to deputy DA Thomas Norman. And Norman, one of the best attorneys in the DA's office, went after it.

"I invited [Monroe] to see me with his attorney," Norman recalled. "I reviewed the case with them and asked [Monroe] if he wanted to sign a criminal complaint. He said he did, and so I brought charges [for assault with a deadly weapon]."

Moral outrage on the bench

Before Judge John A. O'Kane in Municipal Court, Norman attempted to try the case. O'Kane, like the man accused of assault, Jason O'Toole, is a religious Catholic. He kept interrupting Norman with questions that indicated his moral outrage over the relationship of the young black man, Monroe, with O'Toole's daughter Emily.

When Monroe testified that he and Emily "wanted to live together before getting married," O'Kane began firing at him from the bench.

O'Kane: Before getting married?

Monroe: Yes.

O'Kane: How old are you?

Monroe: Twenty-two.

O'Kane: And how old is she?

Monroe: Nineteen.

O'Kane: Carry on.

O'Kane allowed Norman one more question before butting in again. Norman asked Monroe if O'Toole disapproved of the proposed trial marriage. Monroe said yes.

"What father wouldn't?" O'Kane demanded from the bench. "I mean, what's the point of that? He certainly did disapprove and I think any father would. Go ahead. Keep talking."

O'Kane then permitted Norman to complete his examination of the witness. But as soon as cross-examination began, he began butting in again. O'Toole's defense lawyer, John Rolph Thomas, got to ask just one question: "Are you married?" As soon as Monroe answered that he was "separated, in the process of a divorce," O'Kane broke in: "The question is are you married. Answer the question."

Monroe: Yes.

O'Kane: So you are. So you wanted this girl to live in an adulterous life with you, is that right?

Monroe: I guess so.

O'Kane: You guess so. All right. Carry on.

He kept saying "carry on," but he kept interrupting with sarcastic questions that clearly indicated he would like to horsewhip Monroe. Finally, testimony came to the point of Monroe's entering the O'Toole house on the morning O'Toole shot him.

O'Kane, interrupting: You were in his house?

Monroe: Yes.

O'Kane: That's where you were?

Monroe: Yes.

O'Kane: The living room?

Monroe: Yes.

O'Kane: First in the dining room and then you moved into the living room?

Monroe: Yes.

O'Kane: So you were kind of taking over there, too?

Monroe: What do you mean?

O'Kane: Take over his house?

Monroe: No, I wasn't taking over his house.

Both prosecutors Norman and defense attorney Thomas should have vigorously objected to this outrageous line of questioning by O'Kane, but they both kept their mouths shut.

O'Kane: Well, what were you doing there, anyway? Why didn't you pick up the girl at the front door?

Monroe: She wasn't ready yet.

O'Kane: So you felt then that you had to go in the house?

Monroe: Yes.

O'Kane: And cause trouble?

Monroe: I felt then that when I got into the house that since [Emily] had already talked to him that it was about time that I should, too.

Armed with an automobile

Monroe then testified that O'Toole insisted Monroe take Emily as his bride if he wanted her, not as a "kept woman," and Monroe replied that he did not want to make the same mistake twice; he wanted a trial period first. O'Kane butted in with more questions indicating he was furious because Monroe had not actually obtained a divorce at this time. There was another exchange between them indicating O'Kane's anger over Monroe's discussing his proposed relationship with Emily in front of O'Toole's other children. Monroe admitted

continued on page 34

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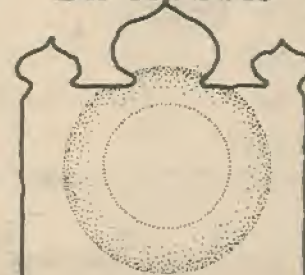
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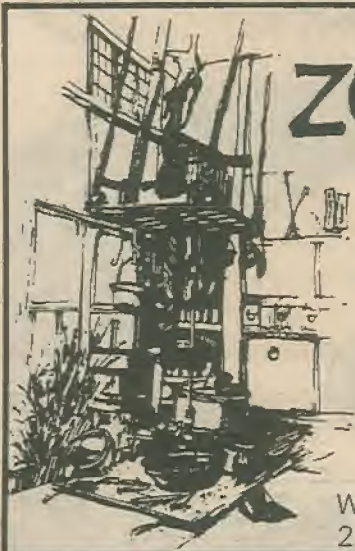
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Mo Siegel sells salvation in a tea bag

Rose hip capitalism

BY CHUCK FAGER

Boulder, Colorado—It was in the winter of 1972 that Mo Siegel first began making herb tea using a mix of rose hips, peppermint, lemongrass and wild cherry bark. Mo was then a longhaired college dropout, who had been a herb and plant freak all his 24 years, and he had often experimented with various exotic tea mixtures. But this particular combination was both unusual and promising; as he refined it through succeeding batches with bits of hibiscus flowers, wintergreen and lemon peel, it gradually became clear that he had created a very special flavor. One night he sat some friends down around his kitchen table and poured them out cupsful.

They drank it, looked at the pot, and someone said, "Mo, that's Red Zinger."

Thus was a legend born. Since then Red Zinger Tea has been sipped by more and more people around the country, to the point where it is not much of an exaggeration to call it the Coca-Cola of the counterculture. And like the Real Thing in its early days, Red Zinger has been transmitted not by hype but hand to hand and cup to cup: an old roommate offered it to me, and I have since offered it to at least half a dozen others, and everyone has liked it. A recent trip across the country confirmed this impression: the colorful boxes of the stuff are becoming almost standard features of even remotely hip cupboards, even more so than Basic-H and Dr. Bronner's Soap.

And what does the future hold? If Mo Siegel has anything to say about it, it will include Red Zinger-sponsored TV shows, books, bicycle races, research projects on solar and wind power, and the consumption of millions of gallons of herb teas—not just Red Zinger but forty or more different varieties from anise to yarrow. Mo is the founder and now president of the Celestial Seasonings Tea Company; and if only some of these hopes are realized, his company, which is already the largest herb tea seller in the nation, expects to have sales in excess of \$100 million a year by 1985. (Sales have zoomed from \$75,000 in 1972-73 to \$1.5 million in 1974-75.) Mo's vision is ambitious, but not farfetched. Celestial Seasonings has grown from a venture capitalized with \$800 and 1700 hand-sewn muslin teabags to an enterprise now employing 75 people at peak times, which is rapidly outgrowing its fourth warehouse on the northeast edge of Boulder, Colorado. All its problems spring from the effort to keep up with this near-geometric expansion.

With this success has come an increasing amount of media attention, which even reached the New York Times last spring. In these write-ups, Mo and his partners, Wyck Hay and his brother John Hay, are generally portrayed as former dropouts and rebels of the Sixties era who have now mellowed and dropped back into the system to make it in the somber Seventies. There is a bit of truth in these descriptions, but not much. Mo has been a promoter all his adult life, selling health foods, posters and sandwich board advertising before going into the tea business with the first bags of "Mo's 36 Herb Tea" in 1970. He and a couple of friends hiked around the Rockies all summer, picking and drying and bagging the herbs themselves, then selling the whole batch for \$1000. He wasn't really ever interested in smashing capitalism, even then; what he and his partners were looking for was a place of their own within it.

Mo began carving out his niche the next spring, with a stake of \$800 and the help of John Hay, who had "dropped out" of his Long Island home scene only after obtaining a degree in business administration. Finding herb picking on any large scale backbreaking and uneconomical work, they revised their initial recipe down to the present "Mo's 24 Herb Tea," and began visiting health food stores in the Southwest and East, placing bags here and there.

The real breakthrough didn't come until the winter of 1972, when Mo came up with Red Zinger. It was an immediate hit, and remains the company's top seller by far. Its success highlights the continuity between its inventor and his capitalistic forebears: Mo Siegel was a rebel,

but the classic entrepreneurial rebel, the man with a better idea, who had to struggle to get the chance to put his idea to work. It is too easy to forget, in an age when the largest businesses are bureaucratic monoliths concerned mainly with keeping the wheels turning, but much of the American economy was built by rebels just like Mo Siegel. If he looks strange sitting behind the president's desk in a T-shirt, worn levis and scuffed tennis shoes, that is because we tend to accept the belief that the only route to the top in corporate America nowadays lies through the buttoned-down hallways of the Harvard Business School,



PHOTO BY J. C. STOCKWELL

Herb tea magnate Siegel: picking, packing, preaching.

thence carefully up the ladder of some multinational. That's not the whole truth either.

It is also consistent with this tradition that his enterprise operates with a self-conscious sense of mission. "The first thing we ask about something," Mo insists, "is whether doing it will serve people, serve our customers and the public. If it doesn't, then we don't even want to consider it." In the Celestial Seasonings plant, religious images of various types are everywhere, with portraits of Jesus the most frequent. Give Mo a chance and he'll launch into an enthusiastic homily about being part of an effort to advance the Brotherhood of Man and the Fatherhood of God. This outlook has become part of his trademark, in the form of brief inspirational messages on the sides of his tea packages, and theological quips on the tags of tea bags (such as this new one: "Avoid costly middlemen: deal directly with God."). The range of these messages, of which a whole new batch is just appearing, is broadening to include American foreign policy, the family, a new hybrid variety of corn, and women's rights; but the central notion that they are meant to serve by uplifting the tea-drinker's spirit is the same. Nor is this simply a hype; Mo is a witty and engaging preacher, but he means it, every word. Not even the original Puritans saw their enterprises as more closely tied up with their personal and social salvation.

Indeed, visiting Mo and his comrades in their plant leads one to wonder about the old New Left critique of capitalism, which saw it as beginning to collapse from the stress of its inner contradictions. In this view the younger generation was exploring and prefiguring the alternatives that would replace it. But the close fit between the classic American business ethos and Mo's aspirations suggests a different interpretation: maybe the system's flexibility only faltered, so that many of the brighter people in the new generation found it hard to find places within it where they could express and make money on their particular cultural styles. By now, many of the disenchanteds have found or chipped out their places within it. And at Celestial Seasonings, half the employees may come to work barefoot (at least in the summer) and wearing mystical amulets around their necks, but together they are as vigorous and aggressive in building up the enterprise as any of their parents were.

This seems to be true not only here but in Boulder at large. "Alternative enterprises" abound in the city—Rocky Mountain High Ice Cream Co., Life Force (alfalfa and mung bean sprouts), the Bread Shop (organic bakery),

Not even the original Puritans saw their enterprises as more closely tied up with their personal and social salvation.

Early Bird Granola Co., and the Organic Tomato (food catering truck) to name just a few. The nearby canyons of the Rockies are dotted with the domes and shelters of New Age settlers, and the various gurus' congregations are flourishing. And all this goes on with no more than the usual number of conflicts between them, their straighter neighbors and the constabulary. The visitor in search of the revolution of the last decade must conclude that either it was always a figment of our fevered imaginations or that it has already happened and the insurgents won, at least to the extent of establishing an apparently secure beachhead.

This is undoubtedly the case with Celestial Seasonings and Mo Siegel. His biggest worries involve the myriad details and decisions made imperative by the company's phenomenal growth and the job of maintaining what is referred to as the "family vibe" atmosphere among the staff as it gets larger and ever larger. New product ideas bounce around the offices like the company volleyball during the daily games which follow the organic vegetarian lunch. Soon there will be Pelican Punch, a tea for children; a lavishly illustrated children's book to go with it; the bottling of herbs in tablet form. Topping the list are two that Mo is especially hopeful about: a coffee substitute called Morning Thunder, and by next summer—Red Zinger in bottles.

Bottled Red Zinger is probably the most promising new idea. When I first visited the plant, there was no activity in the bagging departments out back, because the herb tea business was in its late summer slump. Mo was even forced to lay people off, which he didn't like and wasn't used to. The establishment teamakers already have the answer to this problem, of course, in the form of iced tea. This is clearly the direction Mo wants to go, but he didn't get a campaign worked up in time for last summer. By next year it will be ready, along with the product: Red Zinger mixed with a blend of grape, orange and pineapple juices for sweetness (Mo is still working on the exact mix), packed in a completely recyclable container, to be chosen from aluminum cans, reusable glass bottles and a new plastic container.

Morning Thunder is something else. It is a coffee substitute, and then some. Mo already sells two coffee replacements (Roastaroma and Roastaroma Mocha Spice), but they are caffeine-free, and he is convinced that the only way to break down the resistance of the large body of real caffeine junkies is to offer them something that not only tastes good, but will also give them their expected buzz. This Morning Thunder should do; it contains twice as much caffeine as coffee. There has been some murmuring about the propriety of this around the office, but when Mo polled the staff he found only two willing to actually vote against it. And he can lay

down a pretty plausible rap to the effect that there are lots of other bad things about coffee besides caffeine, some of which may be even worse for you, which his product won't contain; and maybe caffeine isn't so bad for you if taken in "moderation" (whatever that is). But he also plans to have the sensitive word printed on every jar in large letters. "I don't want anybody who doesn't like caffeine to pick it up by accident," he says, "just as I want to be sure that caffeine freaks will know that this product will get them off."

A tougher issue will be the maintenance of the easygoing "family vibe" atmosphere among the staff as the company vaults toward its \$100 million sales target. Now practically all the employees on any one shift can fit more or less comfortably in the ramshackle kitchen, to fill their old mismatched plates with vegetable pie and brown rice and then dot the mixture with tamari and sesame salt around the long wooden table. Mo sits among them, and often a silent grace is offered. Salaries nowadays are based on agreed-upon estimates of personal need; Mo, with three kids, takes home as president only a little over \$200 a week. But will it be the same place when there are 500 employees eating quiche in a big cafeteria, albeit a vegetarian one? Now there isn't a timeclock in the place; employees are trusted to report their hours honestly. But can this policy survive several quantum jumps in numbers? Can Celestial Seasonings avoid ending up like most other hundred-million-dollar outfits, with contracts and rules and grievance procedure handbooks, and even unions and strikes? And can it escape being picked off in the meantime by some greedy conglomerate whose laboratory maniacs have come up with an imitation rose hip flavor made out of known carcinogens?

"Those are real tough questions," Mo admits, "and people are talking about them all the time." He also admits that he doesn't have any answers, yet. But he still wants to see the company keep growing. "I love the challenge of this growth, because along with it come so many opportunities for service, for doing new and meaningful things. There's a great spiritual renaissance going on today, probably the biggest since Jesus's time. And we're part of that. So I believe that if we can stay close to this spirit, that we can handle the problems."

At any rate, he's going to try. But first he is determined to take care of more concrete, if seemingly less momentous tasks, like getting rid of the tags on his tea bags. "You can't imagine how much energy and material they waste," he exclaims, "and they're mostly plastic anyway. You don't really need them, and getting rid of them will actually cut the cost of the tea to the consumer. And I want to do that. I feel it is actually wrong to waste anything."

Adam Smith couldn't have said it better. ■

"Family vibes" and vegetarian food in Celestial Seasonings' Rocky Mountain kitchen.



PHOTO BY J.C. STOCKWELL

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friday to friday

Calendar by Kit Green. ▶ indicates free admission. Deadline is every Wed., 5 pm, nine days before the date of the issue.

friday 24th

DAUGHTERS OF BILITIS sponsors a women's dance, with the sounds supplied by Be Be K'Roche, one of the Bay Area's top bands, playing their own blend of jazz, rock and latin. 8 pm, Bethany Church, Sanchez/Clipper, SF, 861-8689, \$2.

PAST, PRESENT and Future of the Anti-Psychiatry Movement, in a seminar given by members of NAPA. 8 pm, 2150 Market, SF, 863-4488, \$2.

HAYDN SEEK: Fifteenth Century Vox presents a program of the four-part songs of Haydn, plus music by Schutz, Dowland and Des Prez. 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$1.50/\$1 students.

ON TRIAL: "The People vs. Inez Garcia" is a new play conceived and directed by Rena Down, based on the actual transcripts of the case. Presented by Berkeley Stage Company. Opens tonight through Nov. 23, 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50 Fri., Sat./\$2.50 Thurs., Sun.

JOY OF TERRY: former Joy of Cooking leader Terry Garthwaite jazzes up the night, with the De Luxe Brothers. 9 and 11 pm, Boarding House, 960 Bush, SF, 441-4333, \$3.50. (Through Oct. 26.)

MEET A COW at the annual Rodeo, Horse Show and Grand National Livestock Exposition; bucking broncos, bulls and spurs galore. Opens tonight through Nov. 2, 8 pm, Cow Palace, SF, 334-4852, \$6.50-\$2.50.

RIPE FRUIT is a group presenting a combination art show-performance, in which the art forms a set for improvised music and modern dance, and remains on view after the performance. 8 pm, Women's Art Gallery, 2134 Allston, Berk., 849-3429, \$2.

▶ **"BISEXUALITY and Feminism"** is a discussion on the integration of the two. 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

saturday 25th

▶ **LESBIAN POLITICAL** Exploration, sharing political feelings and ideas to discover common ground and explore ways to come together. 10 am-4 pm, Bethany Church, Sanchez/Clipper, SF, 552-0084, bring lunch, childcare provided, sponsored by BAGL.

HEDZOLEH SOUNDZ, Hugh Meskela's ex-group from Ghana, appears in an African Music Festival. With the Pyramids, African dancers and West African food. 7:30 pm, Fine Arts Theater, College of Marin, Kentfield, 456-4071, \$3.50/\$3 advance.

▶ **ALL YOU EVER WANTED** to know about conservation at a fair: representatives of all the major Bay Area groups with info, slides and movies, demonstrations of techniques, urban gardening, food, energy, plus music and new games. 10 am-5 pm, Environmental Education Center, Tilden Park, Spruce/Grizzly Peak, Berk., 525-2233.

SERENDIPITY Children's Hour starts classes for children in creative dramatics. Every Sat., 10 am-11 am (7-9 year olds), 11 am-noon (10-12 year olds), Intersection, 756 Union, SF, 397-6061, \$5 for eight weeks.

BE A STAR at the most lavish costume ball of the season, the Beaux Arts Ball. This year's theme is "Saturday Night at the Movies," with grand cash prizes amidst the extravaganza; known as the "biggest drag in town." Sponsored by the Tavern Guild. 8:30 pm, Hyatt Regency, California/Embarcadero, SF, 626-0952, \$10 with table/\$8 without.

"GESTALT IS": day-long gathering of workshops and demonstrations by the leading Bay Area Gestalt therapists. Participate in groups, expand yourself, and wind up with music and dancing. 9 am-6 pm, First Unitarian Church, Franklin/Geary, SF, 776-4500, \$12.50 door/\$10 advance from 1719 Union, SF.

FOOD CRISIS in "Frijoles," SF Mime Troupe's comic expose of who controls what, in a benefit performance for La Pena. 9 pm, La Pena, 3105 Shattuck, Berk., 285-1717, \$1.50.

sunday 26th

MUSIC AND COMEDY from Ellen Mandel and Michael Lydon, a performing duo known as the originators of the "Bossanrita" dance, and the song, "Horse's Ass Blues". 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580/841-4120, donation.

▶ **IN THE PINKA** when the Glinka Quartet from Russia returns to the Bay Area, playing a recital of string quartets by Mozart, Tchaikovsky and Bartok. 3 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1667.

ROSIE AND THE RIVETERS, that ubiquitous group of women musicians otherwise known as Ms. Clawdy, Ruth and Judy, tune up with some inimitable sounds. 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805, \$1.25.

▶ **FALL FOLK DANCE** Festival: includes international folk and line dancing, as well as swing your partner square dancing. 1:30-5 pm, special exhibitions 3 pm, Funston Recreation Center, Chestnut/Buchanan, SF, 558-4268.

MUSIC FOR WOMEN by Susan Shennbaum and Nancy Vogl, playing original and traditional sounds at a fine feminist bar. 8:30 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314.

LITERARY HIGH JINKS at a book and plant party with authors including Joyce Carol Thomas and Ishmael Reed autographing their books. 3-6 pm, followed by dinner and a poetry reading including Morgana King, Rhoyia Crozien, Al Young and others. 6-9 pm. Rainbow Sign, 2640 Grove, Berk., 548-6580, book party free, dinner and reading \$5.50/\$2.50 reading only.

CHINA EXPERT John S. Service, former diplomat to China, dismissed under McCarthyism and later reinstated, talks on the latest developments in US-China relations. 2 pm, Marina Jr. High Aud., Bay/Fillmore, SF, 863-0537, \$1.

▶ **JAZZ CONCERT** featuring John Handy, Joe Dorhan and the UC Jazz Ensemble warms the open air. 2 pm, Fort Barry Parade Grounds, Marin Headlands, off Hwy. 101, 556-0111, sponsored by Golden Gate National Recreation Area.

monday 27th

▶ **"TITICUT FOLLIES"** is an award winning film by documentary filmmaker Frederick Wiseman, about a prison hospital for the criminally insane. With discussion including members of NAPA. Lurie Room, Main Library, Civic Center, SF, 558-2842.

"FROM PIANO TO ORGAN: an Evening with Merl Saunders": the other half of the Legion of Mary, and one of the best organists in the area, talks about electric organ. Includes a performance/recital. 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, \$3/\$2 members.

"BREATHING TOGETHER" is a film by Morley Markson: a collage of events and people centered on the Chicago Conspiracy Trial, with Buckminster Fuller, Allen Ginsberg, Fred Hampton, Abbie Hoffman and the rest of the gang. 7:30 pm, Cinematheque, McKenna Theatre, SF State, 1600 Holloway/19th Ave., SF, 469-1774, \$1.50/\$1 students.

▶ **WOMAN'S SENSIBILITY** in ancient cultures is the subject of a slide-talk entitled "Matriarchal Art and Ritual" by Sandra Roos, art historian. 8 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.

PERFORMING POET'S Workshop with Carol Lee Sanchez, Roz Spafford, Paul Vane, Pilar Sanchez, Laura Brown and several others: a cornucopia of poetry. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.

MORE MABUSE: the second part of Fritz Lang's anti-hero series in "Dr. Mabuse, King of Crime," made in 1922, a rare classic. 7:30 pm, Angelico Hall, Dominican College, San Rafael, 457-4440, \$1.50.

▶ **WOMEN'S CELEBRATION:** info from women's organizations, multicultural activities, fine entertainment including Sweet Chariot and Be Be K'Roche, poet Alta and others, arts and crafts. 10 am-4 pm, Co-op, 1414 University, Berk., 848-6001, childcare provided.

▶ **"DES and Its Effects on You,"** an open discussion with Gerry Oliva, MD. Sponsored by the Coalition for the Medical Rights of Women. 7 pm, Mission Neighborhood Center, 362 Capp, SF, 441-2632.

tuesday 28th

▶ **"EACH INMATE** Has the Right: Freedom of Speech, Assembly and Religion," a discussion by George Moscone and a representative of the Cal. Dept. of Corrections, sponsored by the Prisoners' Union. 7-10 pm, Lone Mountain College, 2800 Turk, SF, 558-2842.

BOYS IN BLUE: Larry Trujillo, author of "The Iron Fist and the Velvet Glove," an analysis of the US police, talks about police as linked to various forms of oppression, and their methods of action. Noon, Conference Room A, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2171.

RUSSIA'S LOSS is our gain: Mstislav Rostropovich, uncontested solo genius, gives a single solo performance. 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$10-\$8/\$8-\$6 students.

BRINGIN' IT ON HOME: Esther Phillips thrills the crowd with her velvet voice and mellow presentation. 9 pm and 11 pm, tonight through Nov. 2, Boarding House, 960 Bush, SF, 441-4333, \$5.

NIKI DE SAINT PHALLE, sculptor, and documentary filmmaker Peter Whitehead fuse their fantasies about father-daughter relationships in a controversial film, "Daddy." 9:45 pm, Pacific Film Archive, 2621 Durant, Berk., 642-1124, \$1.50.

▶ **SAWDUST CELLAR** ambience for a poetry reading by Portia Cobb and Darryl Keyes, with music by Calvin Scott, Gary Keyes and Luis Texador. 8 pm, La Val's, 1834 Euclid, Berk., 848-2517.

wednesday 29th

"PHANTOM INDIA" is Louis Malle's seven-part epic about the subcontinent, see parts one through four now. Through Sat., Surf Theater, Irving/46th Ave., SF, 664-6300, \$2.50. (Bargain matinee Sat. till 5 pm, \$1.50).

▶ **"WAYS OF SEEING":** parts three and four of the highly-acclaimed four-part film series by British Marxist art critic John Berger, in which he links advertising images today with those of traditional European painting. 1 pm, University Art Museum, 2626 Bancroft, Berk., 642-0436.

▶ **YOUNG AND DEDICATED:** the Hartford Ballet, one of the nation's leading chamber-sized companies, with 16 members, presents a lecture-demonstration of their work. 8 pm, Memorial Aud., Stanford, 497-4317.

▶ **ALICE DOESN'T** Day: strike day for women, sponsored by NOW. Varied activities include a rally with speakers, noon, Union Sq., SF, 398-6312; job workshop, led by members of Advocates for Women, 10 am-3 pm, followed by pot-luck dinner, music and poetry. 5-10 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, free; Women for Real film festival with distributor Freude in person, with three films for women, including "Time Has No Sympathy." 7:30 pm, Women's Center, Unitarian Fellowship, 300 E. Santa Inez Ave., San Mateo, 342-3404, \$2.50.

SPANISH EYES and heels at a flamenco dance class, led by Dale Shabacan, open to all, every Wed. and Fri., 2:30-4 pm, Bethany Church, Sanchez/Clipper, SF, 285-9572, \$2.50.

TAKE YOUR POETRY PICK of William Talen and Otis Brown, both from Philadelphia, reading their work in the Bay Area for the first time. 3 pm, Poetry Center, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2227, free; or there's Don Cushman and Laura Beausoleil, well known locals, 8 pm, Cody's, Telegraph/Haste, Berk., 845-7852, 75¢.

▶ **SYMPHONY VIOLINIST** David Schneider gives a lecture-recital on the violin-piano sonata, with William Pepper, harpsichordist, and Karen Miller, pianist. 1 pm, Knuth Hall, SF State, 1600 Holloway/19th Ave., SF, 469-1431.

▶ **FOR ART COLLECTORS:** an exhibit and sale of about 600 prints from the Ferdinand Roten Galleries, including Picasso and Chagall, prices start at \$10, most under \$100. 11 am-5 pm, Fine Arts Bldg., Canada College, 4200 Farmhill Blvd., Redwood City, 364-1212, ext. 368.

thursday 30th

KEEP IT UP, COYOTE: help them do so at a benefit film showing with George Csicsery's "Hookers," (of course), "Tricia's Wedding," Curt McDowell's "Nudes," and "I Change, I Am the Same," by Ann Severenson. 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, \$1.50.

▶ **"MOVEMENT RITUAL"** with Anna Halprin and the Dancers' Workshop is a workshop performance, relating body structure to the universal forces acting upon it. 6 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

CREATIVE DREAMING: Patricia Garfield, author of the book of the same name and clinical psychologist, demonstrates how the individual can become a personal monitor and shaper of dreams. 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

"FRENCH CAN CAN" is a late film by Jean Renoir, with Jean Gabin and an appearance by Edith Piaf, based on the Moulin Rouge legend. 8 pm, Jewish Community Center, 3200 California, SF, 346-6040, \$2/\$1.50 members, students.

▶ **MINI FICTION** Book Sale, sponsored by Friends of the Library: hardback 30¢/four for \$1, paperback 20¢/six for \$1, topless paperbacks 5¢ each. Noon-8 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

"RUBYFRUIT JUNGLE" author Rita Mae Brown, poet, novelist and gay activist, gives a talk. 8 pm, Concert Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288, \$1.50.

friday 31st

INDRANI AND COMPANY: classical dances of India, with also some excerpts from the Kathakali Dance Theater, by a troupe considered the finest performers in this tradition. One performance only, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$4/\$4.50-\$3 students.

"CALENDARIO MAYA" is a multimedia play presented by Teatro de la Raza of SF State College. 9 pm, La Pena, 3105 Shattuck, Berk., 849-2568, \$1.

ON YOUR LISZT, Patrick Wilber, pianist, playing works by Chopin, Liszt and contemporary composers in a candle-light concert. 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

BRANDISSIMO: Marlon Brando, superb in Bertolucci's "Last Tango in Paris" with Maria Schneider; an essay on communication. 8 pm, Flint Center, De Anza College, Cupertino, (408) 257-5550, \$1.

▶ **ORIGINAL** Native American poetry in an evening presented by Paula Allen and Maurice Kenny. 7 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

"THE ICEMAN COMETH" by Eugene O'Neill, is the second play in the American Season by Berkeley Repertory Company. Opens tonight through Dec. 7, Tues.-Sat., 8 pm, Sun., 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.

BOOKS & WRITERS

The old macho dies hard

A survey of the new men's movement literature, with a look inside local men's groups

BY MERRILL SHINDLER

"Women marry men without giving the serious chasm between their essential natures a thought. They think that a man wants a home. Well, he does, in a vague sort of way. Not so much a home, however, as a house. He likes to be able to say where he lives when he goes to vote, and things like that."

—James Thurber and E.B. White, "Is Sex Necessary?" 1929.

At the heart of the literature of the men's movement, and consequently at the heart of the movement, lurks the dilemma of the American male: how to deal with the tough, confident exterior that society tells us constitutes masculinity while consciousness-raising groups, the historical tide of the women's liberation movement and the pressures of modern life increasingly beat into us the fears that lie beneath. Recent literature has not had an easy time dealing with the problem of redefining masculinity. The isolation of the women's movement from men serves to fuel the general male tendency to avoid introspection. There's an overkill of sorts in the recent literature, leaning toward analysis without human perspective, breastbeating without acceptance of human frailty. Almost as a backlash to the traditional stance of masculinity as a denial of simple emotions, much of the new literature grovels in self-doubt and nonassertiveness. But like the literature, I generalize too much; let me be more specific.

Dilemma of identity

The Male Dilemma: How to Survive the Sexual Revolution by Anne Steinmann and David Fox, Jason Aronson Pub., NY, 1974, \$12.50. Unlike most of the other books on men's liberation, this one is half-authored by a woman. Also unlike the others it deals with the sexual revolution in the context of the nuclear family, which is taken as something of a working model for a stable society. Basically, we're given to believe that if roles can change within the family, then society will follow obediently behind. As such, this is the least radical book in this genre. The book comes from several years of academic research surveying concepts of sexual identity among a cross-section of "several thousand" men and women, and the authors include four extensive appendices including inventories of "masculine and feminine values" which can be rated on a scale ranging from one to five to determine "self-perception." Rating generalized values like "I would like to do something everyone knows is important" or "If a woman is as smart as her husband, the marriage will not work" on a scale from "strongly agree" to "strongly disagree" leads to simplistic conclusions, and the conclusions here are just that: men indicated they feel they could be more "strong and aggressive," but that women didn't want them to be. Women's ratings showed they felt men ought to be more strong and aggressive. The conclusion of *The Male Dilemma* seems to be that the sexual revolution can be survived by generally avoiding it.

Unbecoming Men, "a men's consciousness-raising group writes on oppression and themselves," authored by Mike Bradley, Lonnie Danchik, Marty Fager and Tom Wodetzki, Times Change Press, NY, 1971, \$1.75 paperback. There's no doubt that *Unbecoming Men* is the most apologetic and extreme of the new move-

ment literature. It's also the most intensely personal and accessible—there's no academic folderol here, no distance created and situations stepped out of for examination from faraway ivory towers. *Unbecoming Men* angers and fascinates, a quality which makes it very important in the context of men's literature.

The cover of *Unbecoming Men* at once grabs. In purplish hues two adolescent boys square off in a confrontation right out of every man's collective consciousness. The smaller of the two holds the taller by his lapel, his fist clenched at his side, his mouth razor thin, his eyes burning coldly. The taller boy holds his adversary's clenched hand as if to tear it from his lapel; his lower lip is sucked in under scared eyes, tears not far distant.

The book begins with a stark description of the dejection and self-pity that one group member felt before joining a men's group. There's no surprise his despair came from observing the women's movement and trying to relate to the awareness benefits that his woman friend was accruing from her group. In the chapter called "Women Together and Me Alone," the author says:

"You see there's no doubt in my mind at all that women are more in touch with their humanity than men. After all, women's qualities—responsiveness to others, sensitivity, compassion, patience, subtlety, intuitive conceptualizing, etc.—are exactly the ones our future utopian society will foster and flourish on; while the male qualities—self-interest, competitiveness, aggressiveness, force, rigid thinking, etc.—are precisely our enemies and are what we are struggling to eliminate. The depressing question is whether we men can ever in our lifetime regain our humanity. Also, I think today's women are crazy to continue messing around with men the way they have been, and in fact it seems they are becoming more and more unwilling to do so. It must be a terrific drain on their energy—always having to be responsible for someone else, always mothering someone along, and just getting ignored, used and shit-on as a result. Whereas when they direct their keener sensitivity, insight and energies toward themselves and other women—toward people who can really understand, respond to and support each other—the result is genuine growth, development and good feelings."

Only as good as we are

That sort of early Christian self-loathing is a jumping off place for many members of this particular consciousness-raising group. As the book progresses we follow them through their slow, tortuous self-appraisal and self-criticism sessions, watching them trace the roots of their shattered egos, then following in the final chapter, their decision for new priorities and restored relationships (albeit too briefly—the thrust of this book is "unbecoming," not rebuilding). The pity of this book is that so much time is spent wallowing in self-derision and so little in constructive criticism. The final apologetic blow is in the last paragraph of the book where the writer says, "Our writing isn't professional. We accepted practically anything that was written, just as we accepted practically anything one or another of us did in the group . . . We had planned to be much more judgmental about everything in the pamphlet. Instead, what we've produced is only as good as we are."

The Male Machine by Marc Feigen

'During gym class I tried my best not to exert myself, so I wouldn't have to take a shower with eight million other guys.'
—"Unbecoming Men"

Send For Free Information On How
**YOU, TOO, CAN OWN
A POWER-PACK BODY**
Like These Weider Pupils
and Champions!



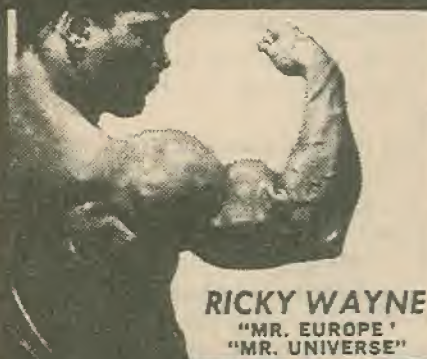
LARRY SCOTT
"MR. AMERICA"
"MR. UNIVERSE"

Twice "Mr. Olympia" winner—Larry stands 5' 7", weighs 205 lbs. and has a pair of 20" arms! He is considered one of the world's best-built men—but he was a 136-lb. weakling before mailing the coupon! This Can Happen To You Too!



FREDDY ORTIZ
"MR. AMERICA"
"MR. UNIVERSE"

Winner—Freddy stands 5' 5", weighs 185 lbs. of rock-hard muscle. His arms measure 19" and he is considered the best-built short man in the world. Yet, he was a 115-lb. skinny weakling before sending in the coupon! Why Not You?



RICKY WAYNE
"MR. EUROPE"
"MR. UNIVERSE"

Winner—Ricky is 5' 8", weighs 198 lbs. of Herculean muscle. His arms measure a full 19 1/4", and he is considered the best-built man in Europe today. He weighed a pitiful 123 lbs. before sending the coupon! And It Can Happen To You!



CHUCK SIPES
"MR. AMERICA"
"MR. UNIVERSE"

Winner—Chuck stands 6', weighs 225 lbs., and has a pair of 20" arms—among the strongest in the world! He was a 141-lb. weakling before sending in the free coupon! Now How About You?

Fasteau, McGraw-Hill, NY, 1974, \$8.95. In an article last year on the New York Times society page proclaiming the establishment of Fasteau and Feigen (alphabetical, you'll note), partners in law, the Times noted that Marc Feigen Fasteau, husband and law partner to Brenda Feigen Fasteau, had adopted his wife's maiden name as his middle name. This essentially gratuitous gesture goes far to define the ambience of *The Male Machine*, an essentially nonacademic, middle-to-upper class hegira in one man's attempt to overcome his sexism. In his journey, Fasteau conveniently confuses gender with class, failing to differentiate between the Harvard Business Review perception of manhood, and masculinity as experienced by poor white and black men. Richard Todd, in a review of *The Male Machine* in the November 1974 Atlantic Monthly, was especially bemused by a confrontation that Fasteau tries to have with a New York taxicab driver, where Fasteau attempts to enlighten the cabbie on the subject of the working wife. The cabbie thought "it was alright for women to work in financial emergencies but not otherwise. . . [and] wanted his wife at home because nobody else could cook as well. When I hypothesized a housekeeper with comparable cooking skills, he said that, in any event, he wanted to be able to get her on the phone at any time. When I hypothesized an office job where she could be reachable. . ."

Corporate men, group men

Fasteau's concept of male liberation seems to be an extension of corporate existence—through the increased cooperation which would come of decreased aggressiveness, toughness and the need to dominate, efficiency would increase on the business level, stabilizing the effects of the megacorporation on the individual. Still, Fasteau does understand the isolation common among American men, and the debilitating effects of that isolation; unfortunately his answer to that isolation is too simplistic. In his last chapter Fasteau recommends an "androgyny" of sorts, an acceptance of feminine qualities, when what's really needed is a redefinition of masculine qualities.

Men in Groups by Lionel Tiger, Vintage, NY, 1970, \$1.95 paper. Lionel Tiger takes a completely different tack in dealing with the male animal and deals not at all with the concept of men's liberation, but rather with why men behave as they do. His central conceit revolves around the concept of "male bonding" which suggests that males, like primates, "lump" together for mutual benefit, and that "inherent aggressiveness" follows naturally from the pressures of this "bonding." Though I'm not sure that I accept his thesis that primate patterns and male patterns are connected (any more than I accept that what cures white mice of disease cures humans), I find Tiger's ideas involving, especially when he supposes that:

"While I'm not saying there is a necessary connection between baboon patterns and human patterns (though it has already been noted that terrestriality may be central to the development of male dominance among primates), I am proposing that 'human nature' is such that it is 'unnatural' for females to engage in defense, police, and, by implication, high politics."

A definite minority report on why

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men are as they are, and what they can do about it.

Men and Masculinity, edited by Joseph Pleck and Jack Sawyer, Spectrum Books, Prentice-Hall Pub., Englewood Cliffs, NJ, 1974, \$2.95 paper. Because of its eclecticism, probably the best of the new books on men's liberation. *Men and Masculinity* is a carefully chosen reader on liberation, with an excellent cross-section of serious essays, remembrances, wit and movement documentation. Beginning with pieces on "Growing Up Male," the book wanders through chapters on the relations men form during their lives: "Men and Women," "Men and Children," "Men and Men," "Men and Work" and "Men and Society," ending with specific essays on "Men's Liberation." Some of the pieces are from previously mentioned sources: two essays come from *Unbecoming Men* and an essay called "Why Aren't We Talking" is by Marc Fasteau of *Male Machine*; but the best pieces come from unexpected sources. Julius Lester, the author, blues singer and iconoclastic radio announcer who was a mainstay of Pacifica's WBAI in New York in the late Sixties, writes with wit and verve on "Being a Boy," especially on ubiquitous teenage problems like asking somebody to dance at a party:

"After several hours of wondering whether I was going to die (Julius Lester, a sixteen-year-old, died at a party last night, a half-eaten Ritz cracker in one hand and a potato chip dipped in pimiento-cheese spread in the other. Cause of death: failure to be a boy), I would push my way to the other side of the room where the girls sat like a hanging jury. I would pass by the girl I wanted to dance with. If I was going to be refused, let it be by somebody I didn't particularly like. Unfortunately, there weren't many in that category. I had more crushes than I had pimples."

The other major surprise essay (and one of the best pieces of writing in the book) comes from I. F. Stone, a feisty fellow who's blown the whistle on Washington's shenanigans for some years through his now retired I. F. Stone's Weekly, and more recently with an occasional article in the New York Review of Books. Stone compares reports of gang war negotiations in the Bronx to those who rallied to support Nixon's bombing of Haiphong in the Senate.

Machismo in Washington

"The Spades just want to fight while we want to make peace," says Ted Gonzalez, leader of the Seven Immortals gang. "But I tell you, if fight we must, then we're prepared for a rumble too. No one's going to tread on our turf."

"If we fail to stand up to the aggressor in Vietnam," Strom Thurmond of South Carolina tells the Senate, "our nation will be regarded with justification as a paper tiger."

"The invasion of Vietnam," says Robert Dole of Kansas, "is a test of our national will."

"Should we accept Hanoi's terms now and surrender," John Tower of Texas declared, "the President would have to crawl on his belly to Moscow in May."

Stone tells the story of a statement given by a Pentagon informant, which rings too true in terms of the classic picture of bully macho:

"The theory now being applied by the Pentagon... 'calls for rapidly increasing pressure on the enemy until he gives up.' The rationale, the Pentagon informant explained, in an unconsciously revealing simile, 'is much like the tactics of two boys fighting: if one boy gets the other in an arm lock, he can probably get his adversary to say "uncle" if he increases the pressure in sharp, painful jolts and gives every indication of willingness to break the other boy's arm.'"

The collection ends with the Berkeley Men's Center Manifesto, which begins with the cry, "We, as men, want to take back our full humanity." The Men's Center is discussed more fully in the accompanying article on men's groups.

The Liberated Man, Beyond Masculinity: Freeing Men and Their Relationships with Women by Warren Farrell, Random House, NY, 1974, \$10, \$1.95 paper. Warren Farrell's extensive study of men's liberation will probably turn into the textbook for the movement. Though ludicrous at moments, for the most part it's thoughtful, intelligently organized and painstakingly thorough. Its patent absurdities come from its "Questionnaire on Feelings toward Women and Masculinity" which integrates some silly, self-serving notions into an otherwise useful test of attitudes. Perhaps it's me, but I can't take seriously questions such as "Have you ever smoked an Eve cigarette in public?" or "If your car were called Ford Pansy or Dodge Daisy how would

Challenge of the Present

Thus we see that chivalry is not a virtue that had its beginning long ago and merely lived a short time, becoming a mere story. Chivalry began in the far-distant past out of the desire to help others, and the knights of the olden days did this as best they could. Later the new race of men in America took up the burden of chivalry, and did the best they could. Now the privilege and responsibility comes to the boys of today, and the voices of the knight of the olden time and of the hardy pioneers of our own country are urging the boys of today to do the right thing, in a gentlemanly way, for the sake of those about them. All of those men, whether knights or pioneers, had an unwritten code, somewhat like our scout law, and their motto was very much like the motto of the boy scouts, "Be Prepared."



Politeness

you feel about owning it?" There's too much of a National Lampoon quality about them.

And, though his specialized vocabulary does do away with embarrassing terms like boyfriend and girlfriend, the terms that replace them feel strained and unnatural. For instance, an "attache" "is a person with whom one has a deep emotional attachment" in Farrell's terms, though I can't get the picture of an executive suitcase with a liverwurst sandwich inside out of my head. And Farrell suggests that gender pronouns be replaced with "human pronouns": "te" for she or he, "tes" for his or her and "tir" for her or him; unfortunately language can't be developed by fiat—Esperanto proved that.

Though Farrell's tone has something of the saved true-believer about it (in the "Personal Introduction" he begins with "Writing this book has changed my life"), his arguments are less strident and strained than others and he puts forth extensive rules for behavioral change through consciousness-raising. His work is so accessible that House and Garden magazine devoted two pages to his book in its July 1974 issue.

Using constant examples from everyday life and experiences, Farrell relates traditional male values in contexts that might otherwise be overlooked. For example, in newspapers "journalists balk at the suggestion that crime be listed in small type as are obituaries. Why? Because men treat conflict and combat as the all-important processes of life. This is their reality." At another point, speaking of feminine values, he says, "In the real world, a man's world, the best of the feminine values, which are more human values, are considered nice but unrealistic. A woman can put Dr. on her resume and gain society's respect. but can a man put '1972-74 took care of children' and expect to succeed with the next job application?"

Farrell's book contains more compassion than the others, more acceptance of traditional male roles as societal demands than as piggish prerogatives. In a quiet, nonstrident way he's very persuasive. And he accepts the imperfection of women as well as of men:

"When the negative image of woman starts being obliterated, then it will be easy for all of us to come into contact

with the feminine, more human, parts of our personality. One of the real values of men's liberation in relationships is that you can be more of an individual, yet along with it goes more sharing and understanding. I share much more with my wife today, she really understands my problems, I know hers. We both benefit. And that's beautiful. But I still have a lot to learn."

Hold Me Until Morning by Daniel Rudman, Fred Cody Books, Berk., 1975, \$1 paper. Unquestionably the most tantalizing document to come out of the men's movement, this one-act play consists of a dialogue between "self," a 25-year-old male living in Berkeley, and "penis," also 25 years old and living in Berkeley (as the script somewhat tongue-

me feel? . . . I've known you for twenty-five years . . . twenty-five years which is a lot longer than the four or five hours you've spent with Sheila, yet you're always thinking about what she and every other goddamn woman wants and needs and never what I NEED. . . WHAT I NEED, SELF. . . what I need (sobbing, sobbing continually)."

The play ends with both characters sobbing and the Self holding the Penis "using my other hand . . . my other hand. . .", and the song that began the play being repeated:

"But hold me until morning
Hold me . . . hold me
No matter what you do
Because you are part of me
My love
And I am part of you
And I am part of you."

The play serves as a battleground for many of the dualities which rend through the new men's literature. Certainly, the strong theme here is getting in touch with one's body, though I strongly doubt that being out of touch equates with the traditional problems of masculinity. If it did, then all generals, corporate tyrants and politicians, along with cowboys, truck-drivers and bullfighters, would be wallowing in anxiety over an epidemic of premature ejaculation. And if men do get in touch with their bodies and emotions more clearly, then what? There's a strong overlay of misogyny in *Hold Me Until Morning*, a sense that if the Self were to open his eyes it would lead to improved masturbation rather than improved relationships with women (curiously, the play never mentions other men, obviating the vital issue of improved communication between men). And, though I accept the symbolic value of the Self holding his Penis in his left hand as the play ends, I couldn't help but wonder what comes next, how the Self progresses from manual sinistrality to an appreciation of his own body. The problem here is that *Hold Me Until Morning* tries to deal with emotional problems in a sexual-symbolic framework, with the climactic result of a dramatic premature ejaculation.

brother: a forum for men against sexism, published quarterly, subscriptions \$3 for ten issues, \$5 for a supporting subscription, P. O. Box 4387, Berk., CA. 94704. Single issues vary between 50¢ and \$1. The changes *brother* has gone through since its inception in 1971 say a lot about concurrent changes in the men's movement. "*brother* was first started. . . by mostly straight men in men's groups trying to figure out how to respond to the women's movement. It has been in a process of continuous evolution, changing from pretty undefined politics and feelings of 'men are oppressed, too' to strongly pro-feminist and anti-male supremacist politics."

Smash sexism, smash capitalism

"Originally there was a no-editing policy (whatever was submitted was put in the paper) whereas now all articles are considered by the collective, and much of the material is written by collective members."

"The membership of the collective has also fluctuated wildly, ranging from two to twelve or more, and now hovering around four. One major result of this process is that the collective is now all gay. We have all been members for a while, having each worked on several issues. We still don't see *brother* as an exclusively gay paper, but as one for all men interested in ending sexism."

"We want *brother* to continue to evolve politically. We are increasingly aware of the need to unite the issues of sexism and gay liberation with other struggles against imperialism . . ."

"The necessities of the American monopoly capitalist system have dictated the forms of oppression and exploitation suffered by Third World people here and around the world, by workers and by the unemployed. They have also defined the forms of oppression and exploitation felt by women, and those experienced by gay people in this society . . ."

Like Janus, the two-faced Roman god, the men's liberation movement has two distinct faces, each looking in a totally different direction. The recently fractured Berkeley Men's Center is a symbol of this split being.

Obviously, *brother's* orientation is highly politicized, dealing only occasionally with humanistic problems. Though the collective says that it tries not to deal exclusively with homosexual issues, its thrust, by and large, is gay. In fact, there's a strong echo here of the women's group dilemma of dealing with heterosexuality and lesbianism simultaneously—two concepts which are essentially mutually exclusive.

The current issue of *brother* (\$1) is well worth picking up—it's an anthology of the best of the first ten issues, giving a good cross-section of the men's issues confronted for the past four years. □

Inside the men's movement

BY MERRILL SHINDLER

Scene: The first thing that struck me about Daniel Hunter was his warm, sensitive eyes lurking behind his windy, cowboy good looks. Those eyes light up as Hunter describes how his participation in a men's group has changed his life. Hunter, co-art-director of Ramparts magazine, belongs to an ongoing group with a largely non-political, interpersonal-relations thrust about it.

He started a group about a year back with five other men, all old acquaintances, when his relationship with his woman friend of the past 7½ years started falling apart. He found he couldn't communicate with other men, not in the same way his woman friend could communicate with other women. He began to feel alienated and alone, and he discovered other men experienced similar problems.

"What incredible fools we are," Hunter told me over sauteed vegetables in his kitchen in Oakland. "How we hide behind our professions." He says the group has helped him to "get to really see how different we are . . . how differently we communicate."

There's no real structure to Hunter's group—the six men try to get together once a week (which is difficult—four are doctors) and exchange feeling and thoughts. Recently they've gotten into gestalt exercises, like touching or bombardment sessions where each person will sit in the middle in turn and either be told by each member of the group what's wrong with him, or, more painfully, what's right with him. "That's a tough exercise," Hunter told me. "Flattery is hard to take."

Scene: Michael Singer, a thin, handsome man in his middle 30s, described to me, over a beer in Spec's, his five years in men's liberation groups. Singer had been a member of Newsreel in New York, where he says he became aware of how out of touch he was with women's lives and feelings while listening to a radio program on the myth of the vaginal orgasm. Singer, who described himself as having "slept with a fair number of women," realized that even with all his macho in bed, he had never heard of a clitoris, least of all seen one. He was 27 at the time, and since then he has been in several men's groups. He says that, though his life hasn't really changed, his way of looking at things has. Singer says he now "cannot deal with hierarchical modes and will only become involved in collective efforts." Today, he teaches at Antioch West. He says his love-life has diminished in quantity but improved in quality.

Singer's last group was composed of white, middle-class professional men, including Jerry Mander, formerly of the advertising firm of Gossage, Mander and Feigen; Howard Saunders, art director of the Public Media Center; and Henry Weinstein, New York Times correspondent. The core of the group consisted of veterans of several former groups. The now

defunct group (they tend to die naturally of old age) was fairly representative of ongoing groups I've found in the Bay Area, though the approach was somewhat more consciously political than others.

Scene: I spent two hours some weeks back at the Berkeley Men's Center's Monday night rap session. It was about the closest I could come to any of the men's groups. Individuals would talk about their experiences, but the groups as a whole were closed to outsiders whose presence would jar their dynamics. This particular evening was a quiet one at the center. The only outsiders were myself and two sophomores from Cal who worked for the Berkeley Men's Contraception Center and dropped by to check the resources of the Men's Center.

Michael Lacey, a tall, thin black man wearing a knit hat and a chain necklace, served as "facilitator," the center's term for the person who essentially directs the conversation between those attending, without necessarily taking a part himself. We got into a pretty good conversation about what growing up as men meant to the three of us. We compared notes of our boyhoods in southern California and the Bronx, generally having a lively time.

After about an hour, Lacey sighed and said in a soft monotone, "I've been getting a little impatient over the past hour." Lacey didn't feel we were getting out enough emotion, that our conversation wasn't getting deep enough beneath the problems we were supposed to be having

as men—inability to communicate with each other, macho power games, confusion about our relationships with women and our sexual identity, and mostly our inability to communicate the way women's groups do, with great frankness and openness.

Perhaps I'm a freak, but I didn't feel like spilling my guts in front of three people I'd known for barely an hour. But Lacey put a great deal of pressure on us to talk about feelings, and the rap session deteriorated into a series of nervous exchanges. One youth from the Contraception Center clammed up except for an occasional "None of this means anything" when Lacey would ask him why he was being so silent. The other talked compulsively about his parents and how they felt now that their children were grown up and had more time to themselves. I didn't say much, except for a sporadic comment about whether men were in touch with themselves—an issue I felt quite out of touch with.

The session became forced. We were pushed into making statements about ourselves that we really didn't feel but felt we had to say because that was what we were supposed to do, according to the facilitator.

The strain I felt within the Monday night rap session reflects stresses the center itself has recently gone through. It's probably no coincidence that the two-faced Roman god Janus was a man. Like Janus, the men's liberation movement has two distinct faces, each looking in a totally dif-

ferent direction. The Berkeley Men's Center, as a symbol of this split being, recently fractured with some bitterness into two men's centers. Sadly, the one definite aspect of the split seems to be proof of the negative aspects of masculinity and power that men's groups rail against.

It's hard to find a single rational reason for the split, but movement writings indicate it was over political disagreements between radical and liberal factions, then sexual differences between straight and gay factions and their various needs. The political orientation of the men's movement has bugabooed its development since its founding days.

Early groups began as direct offshoots of women's liberation. One Berkeley group founded in March 1970 came out of a workshop on male chauvinism during a conference on women's problems at SF's Glide Memorial Church. Neil Yellen, a member of the workshop (quoted in a Newsweek article entitled "The Gents' Auxiliary"), noticed that after discussing chauvinism, the men in the group could only stare at each other in silence. "We realized that we didn't relate to each other as men," he recalls. "None of us had close male friends." Paul Watsky, another veteran of the early groups, noted in the same article, "The men avoided revelation or conflict. For instance, when the subject of homosexuality came up, people went to the bathroom or had to make phone calls."

These early men's groups dealt mostly with emotional problems, with the difficulty men found communicating with other men. Essentially they were offshoots of consciousness-raising movements like Esalen and gestalt. The political side of men's liberation took shape as the highly politicized radical groups of the late Sixties began to realize that their largely collective forms were stymied by traditional problems of male and female roles. In New York, male rap groups began in collectives like Newsreel, where "men have been expelled or put on probation by women's 'tribunals' because of acts of 'male supremacy,' according to Newsweek.

Groups like Hunter's and Singer's don't really reflect the split between the political and the interpersonal sides of the men's movement. That split is much more clearly drawn in the Berkeley Men's Center. The Men's Center now has two names: the East Bay Men's Center and the Original Berkeley Men's Center (both in the Unitas House at 2700 Bancroft, Berkeley 94704.)

Of the two factions, the East Bay Men's Center represents the left/heterosexual school. Stu Lord represented that side in the Men's Center Newsletter by saying that: "If we men of white skin, middle-class station, and/or heterosexual orientation can get in touch with our feelings, truly contact and cooperate with each other, and see and treat our minority sisters and brothers as equals and leaders in the struggle for human liberation, the System will not work. With the withdrawal of our support, our resistance, and the strong pressure from already present progressive and radical forces, the System will crumble and can be replaced by a human order.

"But . . . it means giving up the privileges allowed by our white skin, our middle-class position, and/or our heterosexual orientation. It means giving up the Privilege of the Penis. It means being aware of what we are doing to ourselves and to others. It means taking responsibility and taking risks. Above all, IT MEANS TAKING A SIDE . . . The revolution will not wait for us to make up our minds."

On the other side of the ideological fence stands the liberal/gay Original Men's Center. Michael Johann Lacey expressed its position in a bitter letter published in the newsletter entitled "Murder of the Men's Center": "Finally, and slowly, it was openly admitted to us that a power

continued next page

Men's movement on the shelves

BY CATHY LUCHETTI

If you're looking for a book on men's liberation, you might happen across a title or two in the psychology section of your local bookstore. Then again, you might try sociology, or self-help, or general nonfiction, or even feminism. Most stores have women's sections these days, but there are precious few men's sections in the Bay Area. Here are the only stores we could find that would admit to having one:

Cody's, 2454 Telegraph, Berkeley, 845-7852. Three shelves of men's literature, including *Men's Liberation*, by Jack Nichols; *How to Father*, by Dr. Fitzhugh Dodson; *Meat on the Hook*, by Gary Shaw.

Books Plus, 3910 24th St., SF, 285-8448. One shelf that contained, at last check, 13 titles, including *The Liberated Man*, by Warren Farrell and *The Male Machine*, by Marc Fasteau.

Modern Times, 3800 17th St., SF, 621-2675. This feminist/socialist bookstore boasts a men's shelf sandwiched between Women and Family/Childcare.

They stock most of the titles listed above, along with *Male and Masculinity*, edited by Joseph Pleck and Jack Sawyer, and several male-oriented periodicals, including Morning Due, published by a men's center in Oregon, and "The Men's Pages," a series of reprints of articles about sexism culled from women's papers and gathered together in an envelope.

The following stores don't have sections devoted to men's literature, but they generally carry at least half a dozen titles (good luck in finding them among the gardening guides and Russian novels):

B. Dalton Bookseller, 2 Embarcadero and 53 Stonestown Mall, SF; Bonanza Inn, 650 Market, SF; Books Unlimited, 1975 Shattuck and 3020 Telegraph, Berkeley; Brentano's, 265 Sutter, SF; Canterbury Corner, 5301 Geary, SF; Chankly Bore, 463 Castro, SF; City Lights, 261 Columbus, SF; Ghirardelli Book Store, 900 Northpoint, SF; Holmes Book Co., 274 14th St., Oakland; Kepler's, El Camino/San Antonio Rd., Los Altos; Moe's, 2484 Telegraph, Berkeley; Stacey's, 581 Market, SF; Upstart Crow, 2801 Leavenworth, SF. □



Scout protecting child from mad dog

continued from previous page
trip was underway. The official label was that the Men's Center was to become a politically active camp of socialists—"the right kind of people with the right kind of attitude." It appeared gays were to be considered "separate but equal," although this was never admitted.

"We still question whether this is actually a socialist group. We suspect that those who are truly sympathetic to the cause of socialism are also being duped for the purpose of serving the interests of what may be outside persons or organizations beyond the center in order to manipulate, exploit or destroy the men's liberation movement. This is all being marketed under the name of 'improved structure.'"

If a conclusion must be drawn from this movement-shaking struggle, it's that both groups are missing the forest for the trees: that of man's place in humanity and humanity's place on earth. Robert Shnayerson, in the introduction to the July 1975 Harper's magazine "Wrap-around" section entitled "In Search of Masculinity," eloquently defined this concept:

"Blinded by our conquest of other creatures, we think we're immune to nature's penalties, a delusion that inflates human egotism, excuses wars and ecological indifference and poisons relations between the sexes.

"As the chief culprits in this general human folly, men are the humans most vulnerable to a comeuppance, some jolting challenge to their insouciant power, and they may be fortunate that it's come first in the form of a militant feminist backlash. Dealing with angry women is good training for dealing with angry nature. But it's not easy: some women are demanding nothing less than a radically new definition of masculinity—and how many men can honestly say that they know even the old definition?"

What of the future of men's groups? Of the people I spoke to, Daniel Hunter sees no end in sight to his group, which recently added another member after its first

year; Michael Singer is not currently in a group, but looks forward to organizing and leading another in the not-too-distant future; and the two factions of the Berkeley Men's Center are both expanding in their separate directions, with the Original Men's Center conducting drop-in raps on Mondays and the East Bay Men's Center holding raps on Tuesdays and monthly potlucks at Bishop's Coffeehouse. There doesn't seem to be much chance of a reconciliation.

What we have here is a movement lost in its own contradictions, trying to satisfy too many mutually exclusive needs at once—political demands, interpersonal demands, straight demands, gay demands, rhetorical demands, plain-speaking demands and, of course, the demands of dealing with women, at once the compatriot and enemy. And all this without recourse to the tools of power or hierarchy. Most of all, what the movement lacks and deeply needs, is a strong redefinition of masculinity. □

Hammetting it up

BY MICKEY FRIEDMAN

HAMMETT, by Joe Gores.
G. P. Putnam's Sons, \$7.95, 251 pp.

"I wonder what would happen," said Joe Gores's literary agent, "if somebody wrote a detective novel using Dashiell Hammett as the protagonist." Now, two years after that casual remark, we have the answer to the question. In *Hammett*, Gores has given us Samuel Dashiell Hammett, writer and sleuth, as he goes about revenging in the city of San Francisco circa 1928.

When the novel opens, Hammett has given up being a Pinkerton to become a writer. He is living in an apartment at 891 Post Street and revising *Red Harvest*. *The Dain Curse* will soon follow, and *The Maltese Falcon* is in a drawer awaiting final revision. But when his friend Vic Atkinson, hired by a reform committee to investigate San Francisco's city

government, is murdered, Hammett gets out his gumshoes and cracks one last case.

Hammett is a departure for Joe Gores. A seasoned and award-winning detective novelist who lives in Mill Valley, Gores is perhaps best known for his DKA File novels about a car repossession agency, set in the Bay Area. *Hammett* is his first period piece, and it shows his customary attention to detail. The research involved has obviously been monumental: locations, cars, clothes and verbal expressions are solidly authentic. A car is never just a car—it's a "25 Marmon 8 Sedan," a hat is "a Dobbs cloche of Army blue felt."



The realism extends to personages in San Francisco's somewhat checkered past. A great many of the characters in *Hammett* besides the hero are based on real people—Mayor "Sunny Jim" Rolph and Madam Dolly Fine, to name a couple—and the scandal which precipitates the novel's action actually took place in 1938. In an "Author's Note" Gores writes, "One of the facts of San Francisco life since the pre-World War I days of Abe 'The Boodling Boss' Ruef has been a high degree of skillfully localized political corruption. It was true in the Twenties; it is true today. *The Maltese Falcon* gives a flawless picture of it. So I decided to build my plot around that curious child of the Twenties' weak law enforcement, the reform committee."

Gores's creation of atmosphere is first-rate. A fan-tan-parlor in Chinatown, the

fight at newly refurbished Winterland, a gamblers' hangout called Coffee Dan's and other weird and wonderful locations all are rendered with great vitality. The cast of characters is just as varied as the locale, with as many sadists, sweet young things, whores with hearts of gold, crooked politicians and slimy punk creeps as the reader could hope to encounter. The plot is no more unbelievable than in most works of this ilk, and justice, as it has a way of doing in fictional situations, triumphs (more or less).

In fact, reading this novel is great fun (if you can stomach the violence, and if you can't why are you reading a detective novel?) and I had only one complaint about it. I wish it hadn't been written about Dashiell Hammett.

Fictionalizing real people is a dicey game. *Hammett* is a fine detective hero—laconic, cynical, competent—but Hammett was an actual person, not an imaginary character. Gores has worked meticulously from facts that are known about Hammett's biography. That Hammett drank to excess is common knowledge, as is the fact that he was separated from his wife. A novelist using Hammett as a character will probably want to utilize those facts. But, as someone who knew him told Gores, "Hammett wasn't the kind of guy you put your arm around." If Hammett was so reserved in life, I couldn't help wondering how he might have felt about paragraphs such as the following, describing his courtship with his wife, Josie, where his most personal feelings are supposedly described:

"After lights-out, they'd sneak out together hand in hand, across the desert to a little ravine where there was a flat place under some trees. You could smell the dry earth and cooked vegetation cooling off after the day's heat, especially the small plants that were crushed under their excited bodies. Athletic and fun and rough-and-tumble, leaving them spent and breathless."

I suppose it's impossible to invade a dead man's privacy, but this comes close. I can't convince myself that Hammett would have approved. □

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Spain and 'Spain Again'

An interview with Spanish Civil War veteran Alvah Bessie of the Abraham Lincoln Brigade

BY PETER CARROLL

Nearly 40 years after the Spanish Civil War ended, Franco's Spain is still ripped apart by political discord. The execution of five revolutionaries by the Franco regime last month reopened the deep fissures which divide the country, and the international protests which followed are exacerbating the crisis. In San Rafael, one survivor of the civil war, author Alvah Bessie, is enthusiastic about the new anti-government demonstrations.

"I'd like to be in Spain," Bessie told me recently. "This is what I've been waiting for."

Bessie, now 71, has been waging war against General Francisco Franco since 1938 when he enlisted in the Abraham Lincoln Brigade, a unit of American volunteers who violated the American Neutrality Act to fight for the Spanish Republic against the armies of Franco and his fascist allies Hitler and Mussolini. Bessie later achieved even greater notoriety as one of the Hollywood Ten who refused to testify to the House Un-American Activities Committee in 1947 and went to prison because of it.

Bessie's confrontations with political power provide the background for most of his writing—four novels, three autobiographies and one anthology. In his latest book, *Spain Again*, Bessie weaves the entire story together, tracing his career from the Thirties to his recent return to Franco's Spain.

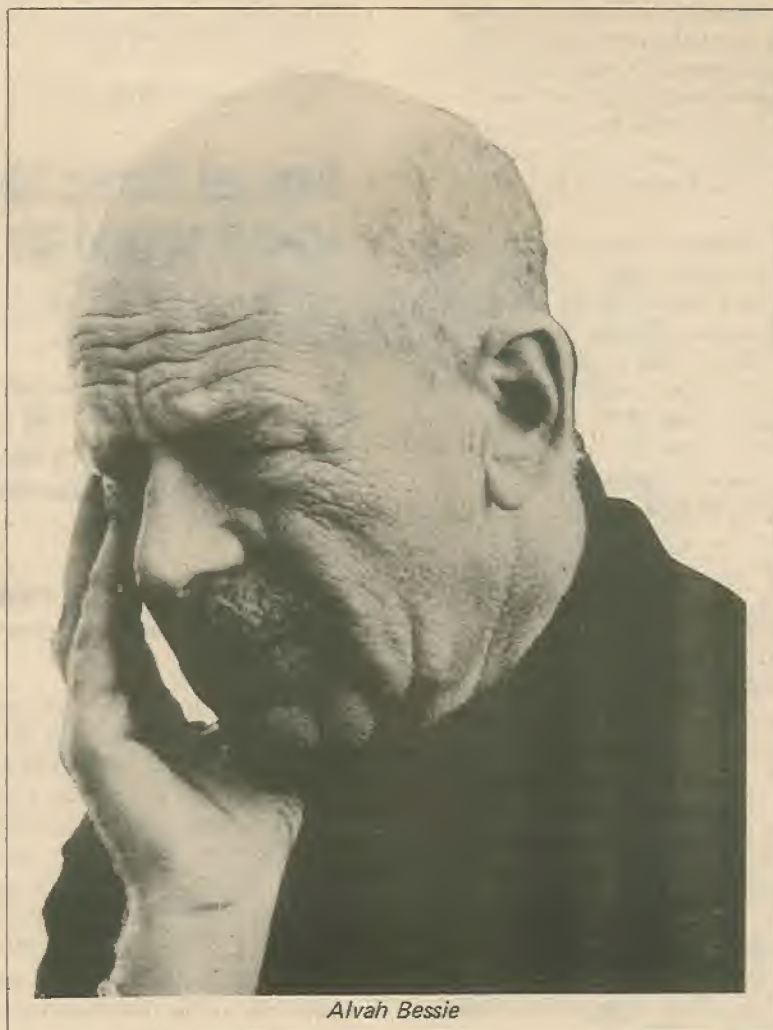
Bessie first described his wartime experiences in Spain in a powerful, gripping narrative, *Men in Battle*, published in September 1939—in the week that Hitler invaded Poland—and recently reissued by Corte Madera publisher Chandler and Sharp (\$6.95, paper). It is an extraordinary account of battle-field conditions, written with drama, passion and sensitivity.

"... these men behind these fragile rocks, these men whose tender flesh is torn to pieces by the hot and ragged steel; they could not accept their death with such good grace if they did not love so deeply and so well—were not determined that love must come alive into the world. What other reason could there be for dying? What other reason for this blood upon your hands?"

Bessie's description of battle and the horrible toll of warfare is outstanding, and the political commentary which runs through the narrative provides valuable insight into the motives and reasoning that turned a "small" war of rebellion into the staging ground for World War Two. The Spanish Civil War—with its splits between Trotskyites, Stalinists, Anarchists, Socialists and Republicans, not to mention Catholics, Monarchists and Fascists—remains one of the most confusing ideological struggles of modern times, but *Men in Battle* goes a long way toward clarifying the issues. It offers a healthy antidote to George Orwell's pessimistic *Homage to Catalonia* and is far more honest about political passion than Hemingway's *For Whom the Bell Tolls*.

Of 3200 Americans who fought for the Spanish Republic, only 1300 survived. Bessie emerged from the war with what he called "a morbid obsession" about his survival and a burning commitment to vindicate the sacrifice of his closest friends and comrades. "The war was not actually lost," he insists today. "The struggle goes on. No people can be suppressed forever."

The veterans of the Lincoln Brigade returned home just in time to become involved in World War Two. According to Bessie, 1200 served either in the American armed forces or the merchant marine. But as sympathizers of the



Alvah Bessie

Spanish Republic, in which the Communist Party had strong political influence, the survivors discovered that they were "suspected of disloyalty" by the US Army and so denied military promotions and combat assignments.

Those suspicions also followed the veterans into civilian life. Bessie went to Hollywood as a screenwriter, worked on films like "Objective Burma" and was nominated for an Academy Award in 1946. Since the Soviet Union was

a military ally during the war, Communist sympathizers could be tolerated, if not actually welcomed, in the entertainment industry.

But in 1947, as part of a shift toward the Cold War mentality, Congress began to ferret out Communist subversion in all areas of American life, and HUAC, one of whose freshman members was Congressman Richard Milhous Nixon, began to investigate the motion picture industry. When summoned to testify

about their political beliefs and affiliations, Bessie and nine other Hollywood writers refused to talk.

They were convicted of contempt of Congress and, after the Supreme Court refused to review the case, went to federal prison. Senator Joe McCarthy, with whose name the witch hunts of the Fifties are indelibly associated, had not yet arrived on the national scene. But when the Hollywood Ten were released from prison—Bessie served ten months in Texarkana—they quickly learned they were blacklisted within the industry.

Bessie describes these events in an autobiographical work, *Inquisition in Eden* (1965), and in a bitter, ironic novel, *The Un-Americans* (1957). The latter work, though hardly noticed in this country, has survived underground in Latin America and Spain, passing from hand to hand and, according to Bessie, has even been smuggled into the cells of Franco's prisons.

In *The Un-Americans*, Bessie best articulates the intimate connection between the fascist victory in Spain and the anti-Communist crusade of the Cold War. The events are only nine years apart—something that the notion of a "McCarthy Era" tends to obscure—and the protagonists on both sides are often the same people. Bessie's personal need to testify about the war in Spain undoubtedly explains his subsequent refusal to testify before the suppressive elements within his own society. In whatever form, he declares, "fascism is fascism."

Bessie's tough stand against HUAC, like his engagement in Spain, has haunted the remainder of his life. Banished from Hollywood, Bessie scratched for a living, first as a PR writer for SF's longshoremen's union, then as a stage director/lightman at the hungry i. His books—with the exception of a weak Hollywood novel, *The Symbol*—have been ignored by the media, and the cause for which he fought has been consigned to Romanticism and Nostalgia.

Bessie's new book, *Spain Again* (Chandler and Sharp, \$5.95, paper), is suffering a similar fate—which is too bad, because it presents one of the clearest and most persuasive explanations of the current situation in Spain. It is the story of Bessie's return to Catalonia in 1967 as a consultant for a Spanish film based on the civil war. The film, "España Otra Vez" (Spain Again), describes a Lincoln Brigade veteran who returns to the scenes of battle and confronts the "new" Spain. Though nominated for an Academy Award for the Best Foreign Film in 1968, it never found an American distributor.

Like Bessie's other autobiographical works, *Spain Again* is a strong, touching account of the meaning of survival and the burden of vindication. Here is Bessie searching for the grave of his comrade Aaron Lopoff and witnessing, partly through his own life, the continuation of the struggle for Spanish freedom. It is a political narrative, in the fullest sense, but it preserves the compassion, poignance and delicacy of a fine novel.

"I could visualize the picture and it sickened me. We would find [the grave] and it would be untended, bare of any name... We would paint the masonry, paint his name and dates of birth and death, clean up around it, place flowers in new metal containers on the wall—and send the color picture to his father and mother in Los Angeles!"

Bessie never found the grave. But he learned later that the bodies of anti-fascist soldiers probably had been removed by the government because they symbolized resistance to the fascist regime. "Other Brigade men who had visited Spain," he recalls, "... invariably

continued next page

An open letter from Alvah Bessie to Francisco Franco

Senorito:

Your murder yesterday of five heroic antifascist Spaniards signed the death-warrant of your putrescent regime.

World leaders and the Secretary-General of the United Nations appealed for clemency; you paid no heed. Pope Paul VI, leader of the religion you have ostentatiously professed (since 1939), appealed to you three times. "Unfortunately," he said, "we were not listened to." You are consistent, *senorito*; only two months ago you advised some of your followers that, "You give too much importance to barking dogs."

You say these young men killed policemen? We have no evidence they did. We know your military courts need no such evidence. We know they operate under "emergency" decrees where due process is nonexistent and accusation brings automatic conviction. We know torture is common practice in your jails and *el garrote vil* is your favorite medieval instrument of torture and death.

We understand your panic, El Puto. We understand why your own people applied this epithet to you in 1936; you had just sold yourself to Hitler and Mussolini. They apply it to this day, because you sold them again—to the money-power in the USA—in 1953. To our everlasting shame we also know that it is that power alone and the arms "we" have supplied since then that have kept your regime alive. Now it will die.

You can spare your people of the shame of using your favorite instrument on you—though many would forgive them if they did. You can die quietly now and be buried temporarily in the monstrous vulgarity called The Valley of the Fallen which you erected in your own memory some years ago—with the prison labor of thousands of Spanish Republican soldiers whose only crime was defending their country against you and your foreign allies.

Or you can appeal for sanctuary for the brief time remaining to you, to the only friend you have left on the international scene: he pardoned Richard Nixon for any crimes "he might have committed" against us. He will surely pardon you for all the crimes you have committed against the Spanish people, because he is a law-and-order man himself and his name was conspicuously absent when many other heads of state expressed outrage over your latest atrocity.

We honor and cherish the memory of Juan Paredes Manotas (21) and Angel Otaegui (33, Basque patriots); of Jose Humberto Baena Alonso (23), and Jose Sanchez-Bravo Sollas (21, students), and of Ramon Garcia Sanz (27, metal-worker).

We despise the memory of El Senorito Don Puto Francisco Franco y Bahamonde, last fascist dictator in Europe, traitor to his country whose republican constitution he swore to uphold, butcher of the Spanish people for the last 39 years.

continued from previous page

discovered that the local peasants had been caring for these graves for over 20 years, and placed fresh flowers on them regularly."

It is this enduring spirit for liberty, Bessie argues, that makes the fall of Spanish fascism inevitable. "Your murder . . . of five heroic antifascist Spaniards," he wrote in an Open Letter to "El Puto," General Francisco Franco, last month, "signed the death-warrant of your putrescent regime . . . Now it will die."

Another fighter

Abe Oshoroff is another veteran of the Abraham Lincoln Brigade who returned to Spain a decade ago to see what had happened since the war. Like Alvah Bessie, Oshoroff also discovered a strong antifascist underground.

With the help of these anti-Franco workers, Oshoroff created a documentary film, "Dreams and Nightmares," which examines the legacy of the Spanish Civil War in modern Spain and in America. Oshoroff had never made a film before, but his work has won several international prizes, including the New York Film Critics Award.

It is a powerful political film, more personal than "To Die in Madrid," and more poignant than the romanticized "La Guerre Est Finie." Oshoroff, a straight-speaking carpenter from New York, explains how he became committed to the Spanish cause in the Thirties and how he rededicated himself in the Sixties to opposing further American support of the Franco government.

To arrange for a screening, interested groups should contact the US Committee for a Democratic Spain, 8371 Kent Drive, El Cerrito, CA 94530.

Mussolini and Hitler were eliminated in World War II, Bessie explains. But Franco's public neutrality in the war, together with his unyielding anti-Communism (something he shared with the other fascist dictators), made him a valuable ally to the US during the Cold War. Now, says Bessie, it is only American money and military assistance that keep the regime in power. And the US has been conspicuously silent about the recent reign of terror against the political opposition.

Time is running out for Franco, Bessie insists. "The Spanish people are fighting a good cause. It will soon be won. I just hope they handle it right."

The defeat of Franco will bring symbolic victories as well, and Alvah Bessie is waiting to share the triumph. He speaks about Dolores Ibarruri, "La Pasionaria," the spiritual leader of the Spanish Communist Party, now in her 80s and living in unhappy exile in Moscow. It was she, some 40 years ago, who proclaimed "Vale mas morir de pie que vivir de rodillas"; "It is better to die on your feet than to live on your knees."

"I hope," says Bessie with tears in his eyes, "that she will live to see the Republic restored, that she will be able to go home at last."

"Mothers! Women!" La Pasionaria had preached during the war. "When the years pass by and the wounds of the war are being stanching; when the cloudy memory of the sorrowful, bloody days returns in a present of freedom, peace and well-being; when the feelings of rancor are dying away and when pride in a free country is felt equally by all Spaniards, then speak to your children. Tell them of these men of the International Brigades."

"Tell them how, coming over seas and mountains, crossing frontiers bristling with bayonets . . . these men reached our country as crusaders for freedom, to fight and die for Spain's liberty and independence which were

threatened by German and Italian Fascism. They gave up everything: their lives, their countries, home and fortune; fathers, mothers, wives, brothers, sisters and children, and they came and told us: 'We are here. Your cause, Spain's cause, is ours — it is the cause of all advanced and progressive mankind.'"

"You know," Bessie remarks softly, "when it is over and Franco is gone, I will be an honorary citizen of the Republic."

In San Rafael, Alvah Bessie is waiting. □

Equal time for local women

BY MICKEY FRIEDMAN

STEREOPTICON, by Susan Lukas. Stein and Day, \$7.95, 178 pp.

NORMA JEAN THE TERMITE QUEEN, by Sheila Ballantyne. Doubleday & Company, Inc., \$7.95, 278 pp.

A WORLD FULL OF STRANGERS, by Cynthia Freeman. Arbor House, \$8.95, 450 pp.

Stereopticon, by Susan Lukas, and Sheila Ballantyne's *Norma Jean the Termite Queen* are so similar in premise and character that if Rip Van Winkle woke up and read them he would realize immediately that both were examples of a genre—a genre I call the white, middle-class kvetch (known under different ethnic circumstances as the bourgeois piss-and-moan).

The protagonists in both novels are women in their early 30s (as indeed, judging from the jacket photos, are the authors); they are married; they have three young children; they wanted to be artists, but sacrificed their ambitions to hubby and babies; they therefore feel alienated from hubby and frustrated by the babies; they

hate themselves and their lives; they're either crazy already or are convinced they soon will be.

As a woman considering books such as these, I vacillate between genuine happiness at seeing women express what is on their minds and intense boredom at having to read, once again, about what a drag potty training is. "Women's novels today all revolve around the issue of inadequate available child care," a friend of mine recently pronounced. She can't be right. There's more to women's lives than that. Isn't there?

In *Stereopticon*, we meet Audrey Albert Mortimer, "the girl most likely to succeed." Audrey is a compulsive Jewish princess who bats her brains out trying to be the perfect wife, mother, friend, citizen of New York City and the United States, and quietly goes bananas in the process. During the first half of the novel, we are inside Audrey's consciousness. The death of her young goddaughter has awakened memories of her father's death and other teenage traumas, mainly an affair with her high school civics teacher. Mingling with these memories are fears about her husband's fidelity and premonitions of disasters which might result if she turns out not to be flawless.

Audrey, do-gooder par excellence, is not very likeable. She undoubtedly has problems. But we are in no way artistically prepared for her precipitous descent into madness and resulting suicide under circumstances so bizarre that they strain credibility.

The second half of the book is made up of documents relating to Audrey's death—her obituary, autopsy report, tape-recorded interviews with the two Puerto Rican teenagers who are her supposed murderers, the eulogy delivered at the funeral.

The "stereopticon" of the title refers to the two halves of the book. As defined at the beginning of the volume, the word means, "an optical instrument with two eyepieces, for assisting the observer to combine the images of two pictures of

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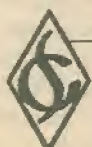
Men in Battle 1975, 408 pages, \$6.95
In 1939 Ernest Hemingway said: "... a true, honest, fine book ... the Ebro diversion was a great thing and Bessie writes truly and finely of all he could see ... and he saw enough for one man ... " This new edition of Bessie's account of his participation in the Spanish Civil War contains a new preface and concluding chapter, a chronology, and three maps.

Spain Again 1975, 240 pages, \$5.95
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Ralph J. Gleason
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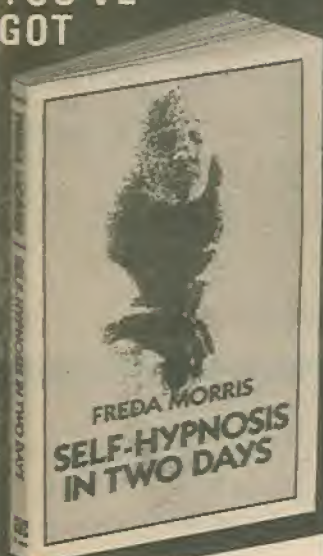


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PHOTO BY MASAHISA FUKASE

THOUGHTS ON MATRIMONY by Masahisa Fukase, in a new show of 200 photographs by 15 leading Japanese photographers Oct. 31 through Dec. 14, SF Museum of Art, Van Ness/McAllister, 863-8800.

weekend events

WEEKEND OCT. 24-26

IWY Conference: panels and discussions on women in the US, with topics including empowerment, concerns of Third World Women, women and socialism, plus luncheon addresses by special guests including Laura Allende, Fri., noon-2 pm, Oct. 24 and 25, 9 am-6 pm, Sheraton-Palace Hotel, Market/Montgomery, SF, 441-3344, \$3.50 single day/\$7.50 single luncheon. Sponsored by UN.

SECOND CITY ex-member, Robert Klein, brings his ironic comedy from the Bronx, plus now some impressive whistling and improvisational singing. Oct. 24, 7:30 and 10:30 pm, Dinkelspiel Aud., Stanford, 497-4317, \$5/\$4.50 advance through BASS/\$3.50 Stanford students; Oct. 25, 8 pm, Gymnasium, College of Marin, Kentfield, 454-0877, \$3.50.

SEARCHING FOR A NICHE in Berkeley writer George Crowe's new play, "The Mound," as a social dropout tries to find a place for himself amidst a host of obstacles. Oct. 24-26, 8:30 pm, Julian Theater, 953 De Haro, SF, 647-8098, \$2. (Also Oct. 31-Nov. 2.)

► **OPEN STUDIO** chez Alan Grünberg, silkscreener: demonstrations and a chance to examine his tools and materials, plus an exhibit of his silkscreened scarves, banners and mirrors. Every Sat. and Sun., through Nov. 16, 11 am-4 pm, 1360 Howard, SF, 863-1207.

WEEKEND OCT. 31-NOV. 2

MEAN FEET: the Hartford Ballet, a young and acclaimed company, comes to Berkeley with a program combining classical and modern pieces. Nov. 1 and 2, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$4/\$4.50-\$3 students.

► **"TWO MORE PIECES"** is the second production by the New Theater Company: program includes a one-act play, "Carmilla," and an original amalgam of the actors' own material. Oct. 30 and 31, 9 pm, free; Nov. 1, 2 and 3, 8:30 pm, Aquarius Rising Studio, 1560 4th St., San Rafael, 332-9127, November performances, \$2.

LOOK AHEAD: it's the Great Psychic Fair, with outstanding readers of California, with readings on aura, past life and psychic tarot. Sponsored by the Center of Divine Love and Wisdom. Nov. 1, 10 am-10 pm, Nov. 2, 10 am-6 pm, Eagles Hall, 152 N. 3rd St., San Jose, 961-9399, \$4.

"BONE SHOW" is the new offering by the Beggar's Theatre: a seasonal contribution to fall, about the contemplation of death. Narrated in Spanish and English. Oct. 31, Nov. 1 and 2, 8:30 pm, Mission Neighborhood Center, 362 Capp, SF, 332-6848, \$2.

PEOPLE'S PUPPETS by the Jackson Mime and Puppet Company: a Halloween special program for children on Fri., and an adult-oriented program on Sat. Oct. 31 and Nov. 1, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580/841-4120, donation.

free for all

CASA POETS' THEATRE presents a dramatic reading of prose and poetry by the Guatemalan Nobel Prize winner, Miguel Angel Asturias. Oct. 24, 7 pm, Main Library, Lurie Room, Civic Center, SF, 647-8555.

MEET THE CANDIDATES at SF's Buddhist Center: aspiring mayors and supervisors. Every evening, Oct. 24-31, 7 pm, Gold Mountain Monastery, 1731 15th St., SF, 621-5202, call for precise schedule.

HANDICRAFT HARVEST FESTIVAL: hand made crafts, dough baskets, home baked goods and gourmet foods for sale. Oct. 26, 11 am-5 pm, Hall of Flowers, GG Park, SF, 752-0140. Sponsored by ORT.

ADOPTEDS LIBERTY MOVEMENT Association, an organization to assist adoptees over 18 to help find their natural parents and vice versa, holds a meeting, with an investigator and genealogist present. Oct. 26, 1:30 pm, 861-2363 for info.

OBOES AND HORNS in a program of oboe and English horn music of the 20th century, with piano and tenor. Oct. 26, 7:30 pm, Angelico Hall, Dominican College, San Rafael, 457-4440.

"VIOLENCE AS A HUMAN WAY OF LIFE": a symposium of lectures and films, with discussions. Speakers include experts on criminology, sociology, education, anthropology and mythology, and TV. Oct. 27-Nov. 5, Diablo Valley College, Pleasant Hill, 687-4445, call for exact times and schedule.

THEATER GAMES, a workshop led by Marcia Kimmell: explore individual and group awareness. No previous stage experience necessary. Every Mon., 8 pm, Goodman Building, 1115 Geary, SF, 771-6624/558-2335.

WEEKLONG SALUTE to the SF Art Institute, with exhibits open through Oct. 30, and film showings of works by noted filmmakers associated with the Institute, including Larry Jordan, Barbara Linkevitch and Gunvor Nelson; Mon.-Sat., 11:30 am-2 pm, Mon. and Thurs., 6-7:30 pm, through Oct. 30, I. Magnin, Geary/Stockton, SF, 771-7020 for info.

MODERN JAZZ DANCE class for everybody over eight years of age, sponsored by SF Park and Rec: get yourself moving. Every Mon., 4-5 pm, St. Mary's Recreation Center, Murray/Justin, SF, 558-4268.

"NATIVE AND ECLECTIC ILLUSIONS" in the architecture of SF is the topic of a talk by City Librarian Kevin Starr, a talented speaker. Oct. 28, noon, Room 302, HSW Bldg., UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

ALDOUS HUXLEY Memorial Lecture by Dr. S. P. Charter, physicist and human ecologist, speaking about "A World Perishing - But Not Perished." Oct. 28, 7:30 pm, Nahl Aud., Cal. College of Arts and Crafts, Broadway/College, Oakl., 653-8118.

SMALL WONDER Car Company teaches you how to fix the bug and fight inflation in a class on basic VW repair and maintenance. Oct. 29, 7:30 pm, 624 Stanyan, SF, 668-3313.

"HEALTH CARE FOR WOMEN": Pat Miller, president of Family Planning Alternatives of San Jose, gives a talk. Oct. 29, noon, Center for Research on Women, Polya Hall, Stanford, 497-1994.

JINXED OPUS: "The Misfits," by John Huston, with Clark Gable and Marilyn Monroe, never finished but pieced together. Oct. 29, 7:30 pm, Aud., Bldg. 1300, Chabot College, 25555 Hesperian Blvd., Hayward, 782-3000.

"IS THERE LIFE ON OTHER WORLDS?" is a special planetarium program for those interested in what science has discovered beyond this earth. Oct. 30, 7:20 pm, Planetarium, College of San Mateo, 1700 W. Hillsdale Blvd., San Mateo, 364-1212.

RADIO ARTS PROJECT presents "The Last Days of Louisiana Red," an adaptation for radio by Ishmael Reed of two chapters from his recent novel, with a cast including Ray Zoot Johnson, Glen Myles, Victor Cruz and Al Young. Oct. 24, 10:30 pm, KPFA 94.1 FM.

"SAN FRANCISCO BLUES" features guitarist Sonny Rhodes and harmonica bluesman J. C. Burris, hosted by Tom Mazzolini. Oct. 27, 6:30 pm, Open Studio, KQED Channel 9.

GHOULIES AND GHOSTIES in a week of movies to frighten you to death, including "The Tinger" with Vincent Price, and "Mystery of the Wax Museum" with Fay Wray. Oct. 27-31, 10 pm, Channel 44.

CLASSIC THEATER: "Candide" by Voltaire, with brilliant National Theatre member Frank Finlay. Oct. 30, 9 pm, KQED Channel 9.

"NORMA," Bellini's opera, broadcasts live from the Opera House. Oct. 31, 7:50 pm, KKKH 95.7 FM.

halloween special

There's a monster batch of spine-chilling events to keep you tingling this Halloween, but you can still make time for some family entertainment with none other than the spectacular **Pickle Family Circus** with their home-grown sawdust.

Now well into their first year of thrilling the Bay Area with their antics, the Pickle Family Circus first saw the light of fame last Mother's Day weekend. The Pickle Family Jugglers — Merle Goldstone, Peggy Snider and Larry Pisoni — had been together for some years in the SF Mime Troupe. Larry had circus blood in his veins, with a grandfather in vaudeville, performing under the dubious name of Al Wop. The trio got together with Willie the Clown, a graduate of Ringling Bros. Circus School, who answered an ad in the Chron. He brought his wife, Kimi Okada, a dancer. Next came John Ryan, a veteran wire-walker, now in his early 60s. Add to that the seven-piece Pickle Family Band, plus Michael Nolan, impresario extraordinaire, and a circus hit the ring.

Currently performing locally, the circus is in the throes of planning its first tour, and will soon be seen throughout Northern California. It's a nonprofit group, performing for community service organizations, and most of its shows are for benefits. Organizations interested in joining forces with the Pickles should contact them at: 922 Carolina, SF 94107, 648-8930.

Don't deprive yourself this Halloween weekend. Catch at least one, if not more of their performances:

Oct. 31, 7 pm; Nov. 1 and 2, 2 pm and 7 pm, James Lick Jr. High, 25th/Castro, SF, \$2/\$1 under-12's, in a benefit for SF Children's Council and Childcare Switchboard.

And take your pick of other Halloween events from our mammoth listings on p. 31.



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(no lunch Sun.), reservations taken,
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Easily half of San Francisco's sizable south-of-the-border population hails from countries other than Mexico. Sadly, the people of Nicaragua, Peru and El Salvador are represented by only a handful each of ethnic restaurants clustered in the Mission district. As far as countries like Panama, Guatemala, Colombia, Chile and Argentina go, you'd think their emigres never passed through San Francisco, or at least that their national dishes were TV dinners, to judge from the paucity of their representation in ethnic restaurants.

On October 2, the city's first (to my memory) Brazilian restaurant threw open its doors far from the Mission district, offering Portuguese-tinged dishes overlaid heavily with the salsa of South America. Besides being far from the Mission in distance, the Casa Brasil is far distant in price too, but the food's real interesting and the atmosphere is, well, Carmen Miranda-moderne.

Situated next to the Nob Hill Cinema, a gay porno house, Casa Brasil sticks out on Bush Street like a rain forest in the middle of the Mojave desert. The electric green sign in front leads into a cool green interior of fresh cut flowers, small intimate tables and large postcard pictures of Rio de Janeiro and Sugarloaf. There's a smiling picture of Carmen Miranda, the patron saint of the house on the front of the menu and carioca music sweeps over the tables, wave after wave of "Latin from Manhattan," the soundtrack from "Flying Down to Rio" and hints of Astrud Gilberto.

The menu, overlaid over an outline map of Brazil (which you'll notice to be shaped like a chicken breast) offers a mere seven items, each enticing and eyebrow raising. The number one dish is the national specialty, feijoada (\$3.95). Essentially a black bean stew with marinated meats (at least the menu says "meats" — under the heavy sauce and heavier beans I couldn't tell goat from shoe leather), the stew comes with yucca flour fried with olives (gritty, but tasty), nice rice and thinly sliced collard greens that tasted like excelsior. There's also bacalhoadá (\$4.75), a dish of codfish stewed in a sauce with potatoes; churrasco misto (top price at \$5.25), a combination of skewered beef and sausage served with "a wild sauce from the land of the Gauchos"; chuleta de porco (\$4.65), pork marinated in lemon sauce; peixe na Brasa (\$4.25), trout charcoal broiled in a "pirao" sauce; galinha ensopada (\$3.85), a bland chicken dish in an overly subtle vegetable sauce, served with pureed carrots and rice mixed with simmered tomatoes; and, for those of the vegetarian persuasion, a salada de palmito (\$3.55), described on the menu as "hearts of palm, imported from Brazil, served with mixed salad on a plate." Thank God they throw in the plate, say I.

Though there are obviously specific things I don't like about the Casa Brasil, particularly the occasionally mediocre side vegetable, I think Francisco and Marlia de Barros run a fine restaurant.

I'm impressed by their incredibly sincere warmth, by their concern with your comfort, by their desire for detail — as, for instance, the different side dishes that come with each dish so that each diner at a table has a completely different plate. Their concern about your enjoyment of the meal extends to a small, parental note on the menu warning "we recommend no salt or pepper added to your dish until you try it." Holy flashback! My mother said the same thing to me for some 20 years.

Though I wasn't moved by the appetizers of thinly sliced bread (toasted consistently on one side — perhaps a national custom) nor the dull salad of sliced tomato and lettuce, I highly

recommend the large bottles of Santa Ava Venidos wine from Argentina — \$3.50 for the pinot chardonnay, \$3.75 the burgundy and \$3.25 the rose. The hot sauce at Casa Brasil is extraordinary, a devilish clear oil with marinated onions, served in small medicinal bottles; and save some space for the desserts (all 85¢) — doce de leite, a creme caramel; romeu e julieta, delightfully named guava paste and cheese; doce de banana, a banana pudding; and baianinha, a coconut pudding. There's also Brahma Chopp (\$1.10), not a steak but soapy Brazilian beer; Guarana (50¢) a very sweet soft drink "from the Amazon Jungle" and excellent cafezinho (45¢) — how could Brazilian coffee be anything but good? □

Mexican dinners come with spiced taco chips, watery chicken soup, good refried beans with melted cheese on top and very tasty red-peppered rice.

On the Bombay curry side of the menu, you have a choice of five curry dinners at \$3.95 per—chicken ("not boned"), lamb, prawn, beef, vegetable and pork. The curry used here is really exceptional — according to the menu:

"Your host, a native of India, takes great pride in preparing with utmost care, all ingredients which go into the making of Authentic Indian Curries. Herbs and spices are minutely compounded for the particular type of curry desired. Just as some spices compliment some meats, others detract from the flavor; therefore, we believe in personifying our Curries."

The care taken in the preparation of the curries is obvious when you taste them. Though the quality of the meat seemed a little on the ragged side, the sauces were richly flavored, bringing a quick sweat to my brow. The curries come with assorted achars — little lazy Susan trays of three different condiments ranging from hot to sweet in flavor — along with "Indian-style" potatoes (boiled in a bland sauce), a vegetable of mashed cauliflower in hot sauce and chapati, essentially a thick tortilla served buttered.

There's one more oddity about La China Poblana. It serves a Mexican Sunday brunch of huevos con chorizo or enchiladas rancheras with a choice of fruit bowl or menudo (tripe soup, the traditional Mexican cure for a hangover), and with refried beans, an appetizer, Mexican rice, sopaipillas (a sweetened fried pastry), coffee and complimentary champagne, all for \$3.50 from 10:30 am-3 pm. Now that's my idea of how to wake up on Sunday. □

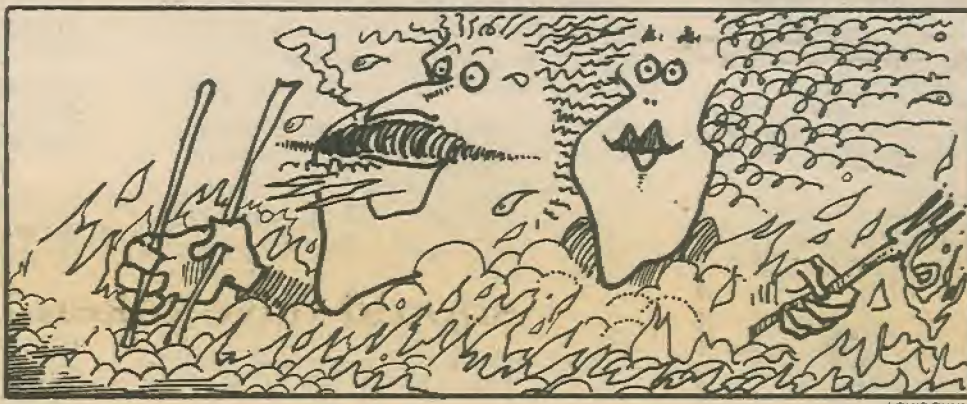
Pick Hit

Bishop's Coffeehouse, 1437-Harrison, Oakl., 444-9805. One of the finest and most community-involved coffeehouses in the Bay Area, Bishop's, is in serious trouble. Besides consistently good, folksy entertainment, Bishop's offers open community meetings once a month; a senior meal program five days a week where hot meals are served to 55 senior citizens (along with catering meals for the Telegraph Community Center), all cut back from 65 meals a day six days a week because of reduced funding; travelling meals delivered to those physically unable to cook twice a week at a cost of \$1.50 per meal; and a drop-in "living room" every Mon. and Thurs. for former mental health patients. The coffeehouse itself offers a Tues. "gay night," Fri. night women's night, and during weekends "consciousness-raising music" nights or community group benefit nights. Bishop's is supported almost entirely by contributions and is a non-profit tax-exempt organization. It deserves your attention and support. □

In the wings:

Irene Oppenheim is on vacation.

Hotcha! Hotcha!



LOUIS DUNN

LA CHINA POBLANA
937 San Pablo, Albany, 525-7626,
11 am-8 pm, Tues.-Sun.;
Master Charge, BankAmericard

First off, let me explain the name of this restaurant. The menu for La China Poblana says that:

"According to legend, an exotic young Chinese Princess, tired of royalty, longed to visit other countries and see the world. Having watched ships come and go, she decided to stow away in one, but unfortunately this particular ship was captured by pirates and she was sold as a slave to a wealthy merchant in Puebla, Mexico, who, deeply enamored by her graciousness, made her his wife.

"Intrigued by the unique atmosphere there, she adopted the colors of the Mexican Flag to create a proper and very elegant dress for this new land. She was always referred to as La China (Chinese girl) Poblana (from Puebla), and girls who today for Fiestas wear the typical costume formerly worn by her are said to be attired in 'China Poblana' fashion."

In a lot of ways, La China Poblana is a conundrum. Situated in the midst of acres of used car lots, bargain marts and fast food joints for the San Pablo cruising crowd, just over the city line from Berkeley, the restaurant has surprisingly high prices and a fanatically loyal clientele. Regular customers seem to thrive on how totally undiscovered the place has remained. Its cuisine stands as the best culinary mixed metaphor since a wave of Chinese-Cuban restaurants swept over New York's upper west side, leaving the local cognoscenti and mavens panting over jalapeno lo mein with a side of red beans and rice. Apparently dedicated to the hottest of hot dishes, La China combines Mexican chilies and Bombay

Indian curries under one formica-moderne roof accentuated with the very best of pinkish peeling paint decor.

Before you gag at the thought of curry enchiladas, let me point out that the Mexican dishes and the Bombay curries are kept at arm's length from each other. On the Mexican side of the menu, dinners are universally \$3.25, including old standbys like enchiladas (though in this case the beef-and-cheese-filled tortillas are topped with a fried egg and garnished with herbs) and chicken tacos. The chicken tacos, usually one of the dullest dishes going down the pike, is a good tipoff for how special the food is here. You have to order a day or so in advance, with the chicken tacos prepared for a minimum of four persons. This is because the chicken has to marinate in a piquant seasoning which isn't left to sit around with chicken shreds growing gamier by the day. The two most interesting dishes on the Mexican menu stand up for themselves with no difficulty, though if you have a velveeta palate you may find your tastebuds doing something of a turkey trot in your mouth.

The mole poblano is topnotch—soft breast of chicken in a pungent, almost acrid, sauce of mixed chili peppers, ground peanuts and raisins, unsweetened Mexican chocolate, and spices and herbs unique to the hand of the chef. The chile verde with pork (the menu says "hot" after this one) is a seasonal dish that depends on the supply of fresh green chilies — you can usually find it during summer and fall. The mixture of slightly gristly pork and hotcha chilies sets your blood to pounding and your sinuses to running. Not a good dish to eat before hitting the sack unless you enjoy dreaming that you're caught in the spin cycle of a Maytag washer. The

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MUSIC/ALAN LEWIS

Two guys from Berkeley



John Fogerty



Country Joe McDonald

"John Fogerty" (Asylum 7E-1046)
Country Joe McDonald: "Paradise with an Ocean View" (Fantasy F-9495)

John Fogerty plays mean, incisive lead guitar on his new solo album. His rhythm guitar and piano add texture to the music, and his bass guitar and drum work provide a solid bottom. His lead vocals are as gutsy as ever, as are his harmony vocals. Fogerty's saxophone riffs beautifully complement his guitar, and the horn sections, arranged and performed by John Fogerty, gives the sound a rich ensemble feel. Fogerty's taut production captures the lean, functional essence of Fogerty's compositions.

All right, John Fogerty did everything on this album but glue on the labels. For most one-man bands, it's a gimmick. For Fogerty, it's the only logical way to go. Accompanying musicians would only get in the way, as the other three members of Creedence Clearwater Revival always did. Fogerty would tell them exactly how to play each part, until they tired of being programmed automatons and rebelled. A brief experiment in collective democracy resulted in *Mardi Gras*, a disaster on the order of the McGovern presidential campaign. Fogerty learned his lesson, and that was the end of the most popular American band of the day.

Or was it? Since CCR was never anything more than Fogerty, theoretically Fogerty could go on being Creedence all by himself, in the studio at least. For a while, though, he showed no inclination to do that — or anything. *Pendulum*, the last real CCR album, came out in 1971. Since then, the only product from one of the most talented people ever to play rock 'n' roll was *Blue Ridge Rangers*, a collection of Country & Western standards.

On his new album, Fogerty is back in his old groove. He lets you know it right off, too: "Rock-in' All Over the World" is exactly what you'd want to hear if you'd been waiting four years for a new Creedence song. If it's not the year's biggest-selling single, it'll be because it finishes second to "Sea Cruise," the centerpiece of Side Two. "Sea Cruise" has just been sitting around for 20 years waiting for Fogerty to record it. The song's only shortcoming is its three-minute, eleven-second length: Fogerty has perfected the two-and-a-half minute song to such a degree that anything longer instantly sounds redundant. Trim 40 seconds off this cut and you'll never hear a more perfect 45 rpm rock tune.

Fogerty plays every part on this album with considerable authority; everything works so well together that you can understand why he doesn't bother with other musicians. Even the drumming — traditionally the paint-chip-in-the-Wheaties of one-man bands — holds up. It could be more colorful in places, but most of the time Fogerty's spare, steady rhythms are just what's called for.

As he always did with Creedence, Fogerty pays meticulous attention to each cut, making for a solid album all the way through. "The Wall" is as relentlessly menacing a song as "Graveyard Train" from *Bayou Country*, CCR's best album. "You Rascal You" would've fit in well on *Blue Ridge Rangers*, and "Travellin' High," a lean, gutsy rocker, recalls Fogerty's

work on *Pendulum*. Fogerty seems to deliberately refer to each of his earlier phases, as if to emphasize that anything Creedence could do he can do better.

The strength of Fogerty's music is the strength of rock 'n' roll — simplicity, emotional honesty and a gut-wrenching back beat. All by himself, he's one of the best bands in the business.

John Fogerty is his first album for Asylum, after recording for Berkeley's Fantasy label for nearly a decade, during which he sold more records than any other Bay Area band. Another Berkeley musician, himself the leader of one of the original San Francisco bands, has just taken Fogerty's place as the only major rock act on Fantasy — Country Joe McDonald.

Paradise with an Ocean View contains some of the strongest material McDonald has ever done, along with some that's not so strong. The best tune on the album is "Save the Whales," which captures the majesty of the cetaceans, and the insanity of slaughtering them, better than any whale song I've heard. The lyrics are an almost journalistic recital of modern whaling methods, and the music, for once, is as strong and vivid as McDonald's outrage. A memorable sea-chanty chorus flows into a soaring refrain, as awesomely graceful as a sounding whale.

On other cuts, Joe applies his well-known cynicism to everything from the romanticization/exploitation of Jamaica ("Oh Jamaica") to the drug-bums-for-Jesus movement ("Holy Roller"). "Tear Down the Walls," a gentle hymn to personal emancipation, and "Lonely on the Road," a Joe Cocker-style tune about the drawbacks of rock stardom, show considerably more melodic flair than McDonald's past work. Most of the other material is less successful. McDonald's music often wanders perilously close to cliché, but he has a way of rescuing it at the last moment with a wry lyrical twist or an unexpected musical irony. At times, he sounds like just another Sproul Plaza protest singer. But when he's at his best — as he often is on *Paradise* — McDonald comes as close as anyone to being this generation's Woody Guthrie.

David Crosby & Graham Nash:
"Wind on the Water" (ABC D902).

More whales. No kidding. *Wind on the Water* is a line from "To the Last Whale," which is about those mighty sea mammals and the insanity of . . . well, you know. Along with "Fieldworker," which immediately precedes it on Side Two, it's more of the famous Crosby-Nash social conscience we saw in "Chicago," "Long Time Coming" and so many others. Crosby and Nash have an unfortunate tendency to sing about the burning issues of two years ago; the only redeeming feature is that they sing about them so beautifully. *Wind on the Water* features a surprisingly tough instrumental sound behind those not-always-precise-but-always-right two-part harmonies. Take five songs from this album, three from Neil Young's *Tonight's the Night* and a couple from Stephen Stills's latest album and you'd have a great Crosby, Stills, Nash & Young record. But Crosby and Nash just aren't good enough songwriters to produce a solid album on their own. ■

Flash in the pan

ROYAL FLASH, directed by Richard Lester, screenplay by George MacDonald Fraser. Alexandria Theatre, Geary/18th Avenue, San Francisco.

ROOSTER COGBURN, with John Wayne and Katharine Hepburn.

Ed Muskie won the New Hampshire primary in 1972 with 46% of the vote, and that did him in. The news media were unimpressed. It wasn't a big enough victory. The press had declared that New Hampshire would be a setback for Muskie unless he emerged from the primary with a clear majority. Muskie never said he was going to get that big a vote; the press did. The press manufactured the absolute majority test, and declared Muskie a loser when he failed it. The fact that he actually won the primary was little noted.

I raise this point not because I was particularly chagrined by the rapid collapse of the Muskie bandwagon, but because, in New Hampshire, the national press displayed its cannibalistic side, its tendency — compulsion, really — to smash the idols of its own creation. All of us are familiar with the media hype, the ability to create false victories, but we're less sensitive, I think, to the media's ability to create false defeats, like Muskie's. Maybe this is just our instinctive fear of being identified with unpopular causes — who knows? In any case, though most of us are pretty savvy about positive media promotions — at least, savvy enough to know when we're being taken, we run for cover at the first hint that something's a loser: Mo Udall can't win; "Beacon Hill" isn't doing well in the ratings; Joyce Carol Oates's new book won't sell. Loser, the media scream at us. It's the Muskie phenomenon.



Hepburn rides again in "Rooster Cogburn"

The most recent victim of the Muskie phenomenon is Robert Altman's "Nashville." "Nashville" isn't an easy movie to like: for one thing, it makes us work, giving us bits and pieces of stories asking us to fit them together for ourselves; also, it is not sentimental — it looks unblinkingly at some of the worst traits of the American character and asks us to accept, and even admire them; and finally, it's technically a peculiar film, with its use of overlapping sound that doesn't tell us which lines of dialogue are important and its quicksilver editing that barely lets us focus on a character before the film moves on. Despite all this, the media declared "Nashville" a Big Winner. Pauline Kael started the blitz with a controversial, pre-release review in the New Yorker: "It will take off into the stratosphere," she predicted. Tom Wicker editorialized about it, Newsweek featured it; the New York Review of Books critiqued it. "Nashville" even got its picture on the cover of Rolling Stone.

And what happened? Kael's prediction notwithstanding, "Nashville" has remained determinedly earthbound. It's doing okay at the box office, but, listen, it's not "Jaws." By any fair standard, "Nashville" is doing very nicely, thank you — especially when you consider that most movies (four out of five, reportedly) never make a cent. But the press isn't in a mood to play fair. "Nashville" had the misfortune to become a moderate success, and the press feels betrayed. It was

supposed to be a bull's-eye, but it's just a hit — and, in media terms, that's as bad as a miss.

Here is the New York Times, our newspaper of record: "One might have expected it to surpass the box office business of 'Benji' — a low budget 'family movie' about a heroic dog. Yet Robert Altman's complex blend of country music and social significance is proving something of a box office fizzle, although it will presumably turn a small profit eventually." There, writ small, is the history of Hollywood art. Notice the rhetoric: complex . . . social significance . . . fizzle . . . small profit. The Times story appeared in the Sunday "Arts and Leisure" Section but it belongs on the business page. A small profit . . . fizzle. That's Hollywoodthink. "Now, you take 'Towering Inferno,'" one can hear some studio executive saying. "Can't have any of that social significance . . . leads to small profits." And indeed, the New York Times, which certainly ought to know better, goes on to quote David Begelman, president of Columbia Pictures, and Alan Ladd Jr., production chief at 20th Century Fox, saying that the public wants stories it can identify with. This sounds reasonable enough until you find out that, to folks like Begelman and Ladd, what "the public can identify with" means what the public bought last year, yesterday's Big Winners.

And this, at last, brings us to the two films allegedly under review: "Royal Flash" and "Rooster Cogburn." I have written so much by way of introduction because there is really very little to say about the films themselves. "Royal Flash" and "Rooster Cogburn" are yesterday's Big Winners — and they're stale.

"Flash" is the product of director Richard Lester and writer George MacDonald Fraser, who worked together on "The Three Musketeers." In that picture, Lester and Fraser managed to forge a style — half mocking, half romantic — that let us enjoy the Dumas melodrama at the same time that we recognized its absurdity. Their technique was essentially that of pop artists like Roy Lichtenstein. They turned the Dumas classic into a comic strip, where the characters could seem both ridiculous and heroic, but they painted their comic strip with formally perfect craftsmanship. Thus, like a pop art painting, "The Three Musketeers" was at once elegant and funny. It reminded me of Marcel Duchamp's precursor of pop art, his painting of the Mona Lisa with a mustache: we see the beauty, but we get the joke — and, indeed, the beauty becomes the butt of the joke.

"Royal Flash" is an attempt to recapture the spirit of "Three Musketeers," but the trouble is that there is no romance in "Royal Flash" for the jokes to bounce off. "Royal Flash" is based on Fraser's novels about Captain Harry Flashman, which were created as parodies of Dumas-type romantic adventures. Fraser's novels are like paintings of the Mona Lisa with mustaches already scratched on. There's nothing really for Lester to add to them, though he tries to dress the Flashman story up with elegant sets and stylish photography. The trick in Lester's earlier success was that he managed to turn an old silk purse into a beautiful sow's ear, but Lester's task here is basically to work his "Three Musketeers" magic in reverse — instead of making a classic into a parody, he has to turn a parody into a classic. It doesn't work that way.

Like "Royal Flash," "Rooster Cogburn" is meant to be an engaging parody of the classics — only in "Cogburn" the classics are the picture's stars, John Wayne and Katharine Hepburn. He's a drunken, macho frontier sheriff, she's a prissy, Yankee Bible thumper — and, as Wayne would say, that's about the size of it. The picture is a mechanical job from start to finish, and it uses its legendary stars like spare parts. The film has the ugly, flat look of the Universal backlot, although it was filmed on location in Oregon; it hasn't got a single line of speakable dialogue, a single turn of plot that can't be predicted miles ahead, and its only reason for being is to cash in on its stars — to make a big profit. "Rooster Cogburn" is an ugly spectacle, morally and esthetically, and, by Hollywood standards, it's the kind of movie that audiences can identify with. ■

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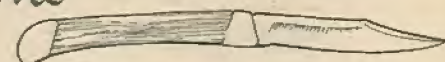
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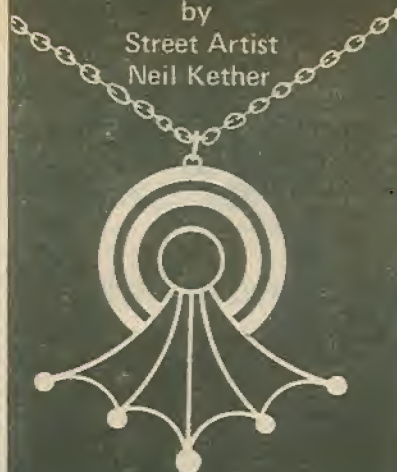
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Cragen, but only acted sternly in the com-
plaint against him because it was a "challenge
for cause."
"It was the first time I'd ever seen one of
those," he said.
On one of his personalized memorandum
sheets, Perraso wrote a list of assistant DAs
and, according to his story, asked each one
whether he or she would challenge Cragen in
vice cases. Perraso's notes show 16 assistant
DAs questioned, half of them answering
"yes," one answering "yes and no," three
replying they would only in "important
cases," one answering "no" and the rest not
replying.

But after Cragen and Morgan obtained a
copy of this DA list, they began checking with
the assistant DAs on it and discovered that a
few allegedly answering "yes" had not talked
to Perraso and were surprised to learn their
names were being used. I happened to talk to
deputy DA Thomas Norman, whose name
was on Perraso's list as replying that he would
challenge Cragen in important cases such as
the murder trial of Eben Gossage; Norman
he was amazed to learn that his name was
was the prosecutor in that case. Norman said
on Perraso's list, that Perraso had never
questioned him about challenging Cragen
and he had never said he would challenge
Cragen in the Gossage case or any other.
"I tried two cases before Ed Cragen, in-
cluding Gossage, and I thought he was fair,"
Norman told me. "I don't know how my
name got on that list. I didn't challenge him
[Cragen] in Gossage and I would not challenge
him in any case."

Cragen confronts Fardon

I decided to let Perraso thrash out these denials
with the assistant DAs making them, and I
contented myself with asking him why he
had gotten together this list in the first place.
He squinted with furrowed brow as he stared
into space, which is his customary habit when
fielding a troublesome question, and finally
replied: "Because I was told that certain
lawyers would challenge him and I wanted
to know which ones."
"Do you have anything against Cragen?"
I asked. "Nothing," he replied. "I visit with
him every evening. We used to work together
down at the old Hall of Justice" [when Perraso
was an assistant public defender].
Cragen laughed when I told him of their
alleged friendship and said something to the
effect that Perraso's behavior toward him in
his fight with the DA's office was a strange
way to develop comradeship. "He [Perraso]
handed me the list of DAs who would black-
ball me," Cragen recalled, "and said 'here's
this list and they're going to keep you from
hearing all criminal matters anyway, so why
don't you just move over to the civil courts?'
And I told him to go fuck himself."
Cragen was furious. He wrote a letter to
DA John Fardon asking him if he was responsi-
ble for the anti-Cragen campaign. The letter
stated in part:

"I have been informed that these episodes [chal-
lenges disqualifying him from criminal cases] are
part of a concerted program being developed by
deputies in your office to undermine my func-
tions as a criminal trial judge . . . It seems incredi-
ble that one elected officer should seek or be
permitted to paralyze another elective officer of
the State. I cannot believe that this program is
within your knowledge or has your approval.
I am informed that the backbone of this con-
certed effort involves my persistent efforts to
facilitate plea bargaining in the so-called 'victim-
less crime' cases so as to lessen the burdens of
the Court and release the officers involved for
the more serious offenses of violence against
persons and property and to direct these pro-
secution energies more to the ends of criminal
justice as demanded by San Francisco citizens."
On receiving this letter Fardon sent assistant
DA Joseph O'Brien to Cragen's chambers to
Cragen invited him to talk to his law clerk, O'Brien
said that was ridiculous, the dispute had to be
settled directly, with the judge, not any law clerk.
Cragen shot back that the dispute had to be
settled with the DA himself, not any underling.
So Fardon, for only the second time in his
career, for only the second time in his
himself in his own DA's office.
When O'Brien walked into Cragen's chambers,
his office, he never visits them. He isolates
chambers are one building floor away from
Fardon. Though the criminal court judges
straighten out the dispute. This is typical of
DA Joseph O'Brien to Cragen's chambers to
On receiving this letter Fardon sent assistant
justice as demanded by San Francisco citizens."

continued next page



Superior Court Judge Edward L. Cragen

Mr. Clean and Mr. Disorderly

So it was that during the past summer the
Cragens took in a guest whom Joe Russomello
confused with one of their relatives: a 17-year-
old orphan named Curtis "Skip" Jackson.
"We take a vacation each summer to Mexico
or someplace like that," Cragen explained, "and
we took him with us. He started to get high on
dope. When we came home, we kept him in
the house with us, kept him off the street, till
he got off the stuff. Then we lost him. He made
some dope sales to people and some of them
turned out to be narcotics agents. Eleanor got
him admitted to Delancey Street. He wasn't
ready for Delancey Street and he jumped
after six months."
Unfortunately for Joe Russomello, when he
made his remark in Judge Perraso's chamber
there was a witness present: assistant public
defender Richard Freeman. Later Freeman ex-
plained:
"I was representing Curtis Jackson, who was
a friend of Cragen's kid [a teenage son]. On
the date set for pre-trial hearing, I was in
chambers with Perraso and Russomello and
Mary Siegfried of the DA's office. Russomello
asked if Jackson was living at the Cragen
residence around the time when Jackson was
busted for sales of dope. I said no, but he had
contact with Cragen's kids. Russomello then
said, 'Well, we have some information linking
one of Cragen's relatives to a dope transaction.'
Perraso raised his eyebrows and said, 'Oh? Nothing
more was said while I was there.'"
As events turned out, it was unnecessary for
Russomello to try influencing Perraso against
Cragen, if that is what he was really doing. (I
have no comment from him because he has
not responded to my letter and phone calls.)
Perraso was already antagonistic toward
Cragen because of their clash in looks, lifestyles
and work methods.

Perraso is Mr. Clean, always neat, clothes
pressed, head hair cut short, all facial hair
shaved, all extraneous papers filed away, desk
bare of anything but one or two files com-
manding momentary business. Cragen is Mr.
Disorderly, never neat, clothes wrinkled, head
hair bushy, beard full grown, papers piled up
on his desk in uproarious disarray, phones
ringing, four lawyers talking at once around
him, life in general chaotic.
Perraso arrives in his chambers between
7:30 and 8 am and tries to get his judges'
calendar straight by nine. Cragen does not
come to work until after nine.
"Perraso's job," trial lawyer LeRue Grim
explained to me, "is to move cases swiftly
through the courts. He hates Cragen's slow
moving, coming to court late in the morning.
Also, Perraso favors the DA on motions to
revoke suspensions and probation. He wants
to send everybody to jail. The opposite is true
of Cragen. So, they clash on that, too."
"Perraso gets down on Cragen for not re-
porting early," Cragen's lawyer friend Jack
Morgan added. "He makes cracks about it.
He asks if Cragen's hair is combed today.
That's his method. He harasses Cragen because
Cragen is the only one to stand up to Perraso
and tell him to kiss off."
Perraso disagrees with these analyses. He
explained to me that he has nothing against

Scaring up some spirit for All Hallows Eve



Boys and girls together at last year's Hookers' Halloween Masquerade Ball.

Bewitched, bothered and bewildered about your Halloween plans? Don't freak out. Cut two holes in a paper bag, put it over your head and go out and make a complete ghoulish of yourself at six or more of the following frightening functions. That should keep you too busy to notice who or what's behind you.

If you can't find a bag that will fit over your head, or if you have an excessive fear of roving packs of drunken Draculas; throw the triple latch on the door, cower six inches in front of the tube and sit stone still through three monster movies, ignoring all raps on the window.

Beaux Arts Ball. Drag yourself over to the Hyatt Regency, California/Embarcadero, SF, on Oct. 25 at 8:30 pm for the Tavern Guild's 14th annual spectacular. Come out of the closet, Maud, and join the stars at "Saturday Night at the Movies." Judges are political heavies Hongisto, Molinari, Gonzales - who may or may not get into the spirit. \$8.50/\$10 at door. 626-0952.

Intersection Halloween Party, Oct. 26, 7 pm, 756 Union, SF. Special return engagement of zany Les Nickettes, ex-virgins in residence. Also films: "Betty Boop's Halloween Party," "The Phantom of the Opera," and the Marx Brothers in a surprise compilation. \$1.50. 397-6061.

Second Annual Hookers' Masquerade Ball, Oct. 28, 8 pm, Hyatt Regency, California/Embarcadero, SF. Boogie to the beat

of Ascension and Sylvester along with Margo St. James and her friendly COYOTES. \$5. And/or join Margo at an intimate pre-Ball cocktail party from 5-8 pm, also at the Hyatt, with music by the SF Medicine Ball Band and Bonnie Heller. \$25. 391-4404.

Masked Raiders Music/Poetry Event, Oct. 30, 6:30 pm, Upstairs Art Association, 927 Broadway, Oakland. Benefit for the Children's Creative Writing Project. Snack supper, witches brew. Free admission for costumes or \$1. 893-8676.

Dr. Lovecraft and his Magical Medicine Show and the Hoo Doo Rhythm Devils. Oct. 30, 9 pm, Inn of the Beginning, Cotati. Costume contest, prizes. \$3/\$2.50. (707) 795-3481.

Sylvester tops the Halloween Extravaganza at the Yellow Brick Road, Oct. 30, 2215 Powell, SF. 982-6700.

The Blackstone Magic Show: 40 incredible illusions by that sly devil Harry Blackstone Jr. and company. Oct. 31, 8:30 pm, Berkeley Community Theatre, Grove/Allston, Berk. \$50 first prize to best original costume. \$10 each to 5 runners-up. Tickets \$4.50-\$6.50 BASS.

Castro Street Festival, Oct. 31, 7-9 pm. Cliff's Variety Store, 479 Castro, SF, does it again this year with a stage show for kids, dragon parade, prizes for costumes. 431-5365.

The Deadly Nightshade blooms tonight. Oct. 31, 8:30 pm, Wild Side West, 720 Broadway, SF, 391-0460.

Fritz Leiber, Science Fiction Author/Poet reads suitably scary selections amidst general merrymaking. Oct. 31, 8 pm, Unitarian Church, Cedar/Bonita, Berk. \$1 or 50¢ if in costume or bringing decoration.

Women's Halloween Boogie, Oct. 31, 9 pm-1 am, The Farm, 1499 Potrero/Army, SF. Sponsored by Non-Traditional Employment for Women as a benefit for women carpenters. Costume party, dance, beer, refreshments, music by Rosie and the Riveters. \$2. 285-5145. Women only.

Sweet Chariot swings at Bo-Jangles. Oct. 31, 9:30 pm, 709 Larkin, SF. Donation. 771-9545.

Feminist Halloween Gala, Oct. 31, 9 pm, Bacchanal, a feminist bar, 1369 Solano, Albany/Berk. 527-1314.

Old Tyme Carnival, Oct. 31, 2 pm till late. Come in costume for apple-bobbing, games, music. Garden of Earthly Delights, 199 Mississippi/Mariposa, SF. \$2.50. 861-9831.

Whatever Comes Down, an electronic concert. Oct. 31, 8:30 pm, 1750 Arch, Berk. The Electric Weasel Ensemble and Friends. Costumes recommended. \$3. 841-0232.

Halloween Ball, Oct. 31, 9 pm, Hilton Inn, SF Airport. Music by the Mod Squad. Costumes admitted free, otherwise \$5/\$3.

Scare Your Ass Off at Dance Your Ass Off, 901 Columbus, SF, Oct. 31. "The most horrible night in SF" includes mind-boggling necromancy and the old virgin-in-a-basket trick. \$2000 in prizes. Best male costume gets a Yamaha motorcycle, best female - \$600 stereo equipment. Other prizes go to best twin look-alikes, most bizarre, scariest, funniest. The ugliest will be guillotined on stage. Door prizes, special witches punch cauldron. \$10. 885-2970.

Soundhole howls at the moon at River City, 52 Bolinas Road, Fairfax. Oct. 31. Halloween night costume party, prizes. \$2. 457-1848.

6th Annual Halloween Blow-Out, Oct. 31, Longbranch, 2504 San Pablo, Berk. Earthquake will shake you up, goodies and games. \$100 cash prize for best costume. Longbranch promises a strange, wondrous and probably decadent party. \$3. 848-9696.

Disco Gala, Oct. 31, Keystone Berkeley, 2119 University, Berk. The Bold Truth plays and you may win \$50, you dancing fool. 841-9903.

Ramona brings its blues and reggae to a Halloween dance with traditional games and prizes for costumes. Oct. 31, 8:30 pm-12:30 am, the Laguna Honda, 1350 7th Ave./Irving, SF, 564-6342. To raise money to open a community food store in the Inner Sunset.

Halloween shut-ins

Cuddle up with a fiend, plutonic or otherwise, and be horrified through the magic of the air-waves:

All Hallows Eve Show, KPFA 94.1 FM, Oct. 31, 8:30 pm, Live broadcast of the festivities at 1750 Arch St.; 10:30 pm. "All Hallows," a horror story by Walter de la Mare.

"Mystery of the Wax Museum," Oct. 28, 10 pm, KBHK-TV, Channel 44. Three-star horror flick. Will Fay Wray be encased in wax by a madman for his museum? Where are you, King Kong, now that we need you?

Mystery Special, KSFO, 560 AM, Oct. 31, 7 pm, "Inner Sanctum," Boris Karloff; 8 pm, "Frankenstein"; 9 pm, "Mystery Theatre"; 10 pm, "Mysterious Traveler"; 11 pm, Orson Welles in "The Hitchhiker."

Good clean fun for kids

Haunted House, Oct. 24-30, 3 pm to 9 pm, noon to 9 pm on weekends. Northgate Mall, San Rafael. Filled with ghouls and ghosties and long-legged beasties, and things that go bump in the night. All for 50¢. 479-2642.

The Great Pumpkin comes to the SF Children's Zoo, Oct. 26, Sloat/45th Ave. Carving contest from 1 pm till the pumpkins run out. Pumpkins, decorations and tools supplied. Creature Features' Bob Wilkins will judge. Face painting, magic show, puppet entertainment. Kids 25¢, Adults 35¢. 661-2023.

Scary Puppet Show, Oct. 28, 3 pm. Sponsored by the San Rafael Library but performed at the First Presbyterian Church opposite the library. Ages 4 and up. Free.

Monster Maze Create a crawl-through maze of decorated monster caves at the University Art Museum, Bancroft/College, Berk. Oct. 30, 3-5 pm. Limited to 75 kids, grades 1-6. 25¢. 642-1608.

Whirlpool of Death and other funsies. Redwood Heights Rec Center, 3731 Redwood/Oakland, Oct. 31, 3:30 pm-9:30 pm. Ages 5 thru H. S. 25¢. 531-2142.

Live Oak Theater Special kids Halloween show by the Jackson Mime and Puppet Company. Oct. 31, 8:15 pm, 1301 Shattuck, Berk. Admission by donation. 841-5580.

Post-Halloween events

Feast of All Saints Day, Nov. 1, 7 pm, St. Procopius Church, 8th/Hearst, Berk. Traditional Latin Mass celebrated to remember all the saints and all the souls of deceased loved ones. 848-0800.

The Great Psychic Fair, Nov. 1, 10 am-10 pm, Nov. 2, 10 am-6 pm, 152 N. 3rd St., San Jose. Readings, aura, past life, psychic Tarot. \$4. Center of Divine Love and Wisdom, 961-9399.

El Dia de los Muertos. Nov. 2-23, Galeria de la Raza, 2851 24th St., SF. Day of the Dead exhibits by Chicano artists - pan de muertos, toys, cookies, ceramics, masks. 826-9922. ■

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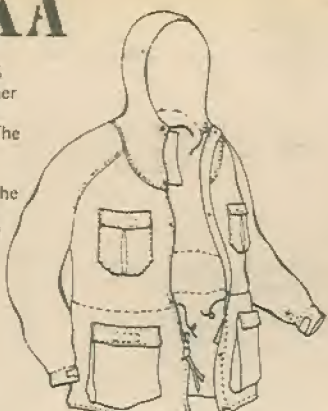
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Price	Year	Make	Model	Notes
\$ 595	73	Suzuki	250 Astro	Drift track starter
\$ 145	67	Suzuki	250 X8	Recent restoration
\$ 95	69	Suzuki	1125	Needs rebuild
\$ 85	69	Suzuki	8100	Sure parts
\$ 195	70	Suzuki	7500	Benjamin's dirt bike
\$ 295	70	Suzuki	7500	Recent engine rebuild
\$ 385	69	Yamaha	CT 125	Low mileage
\$ 325	72	Suzuki	TS185	Freeway legal full tank
\$ 445	74	Yamaha	250 Pursang	Immaculate
\$ 485	73	Suzuki	7500	Good sturdy dirt bike
\$ 75	71	Suzuki	7550	Needs engine rebuild
\$ 565	73	Honda	75	Very clean, freeway
\$1095	73	Suzuki	GT 550	Black Beauty
\$ 525	72	Honda	CB 350	Trained
\$1095	72	Honda	CB 750	Custom tank's delight
\$ 995	72	Triumph	Bonneville	Solid engine
\$ 965	72	Suzuki	GT 380	Triple treat
\$ 345	74	Suzuki	7550	Nice little bike
\$ 885	74	Kawasaki	450	What do you see?
\$ 385	71	Kawasaki	125	Beats in the air
\$ 295	70	Suzuki	75250	Rebuilder's dream
\$ 185	72	Yamaha	200	Must see, don't call
\$ 495	72	Yamaha	200 Electric	Easy starting street bike
\$1095	72	Norton	Commando	Cherry original shade
\$2495	75	Suzuki	RE 5	Recent engine in motion
\$ 695	74	Honda	200 Rebel	Attractive

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with only 2 or 3 used bikes in stock? Come to
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\$ 685	73	Suzuki	TM 125	Detuned for dirt or street
\$ 385	71	Yamaha	250 Street	Benjamin's bargain
\$ 495	73	Honda	250 Elton	73 was the last year
\$ 895	73	Honda	250 Elton	Sure, you must see this one!
\$ 595	73	Yamaha	SC 500	Brassie's favorite power
\$ 485	71	Yamaha	360 Motor	also
\$ 245	72	Suzuki	TS 185	Trail bike special
\$ 205	72	Ossa	Primer 180	Where are you Ossa lovers?
\$ 125	75	Honda	XL 175	800 drop, miles, like new
\$2395	75	Harley	Davidson	KLCH
\$ 685	72	BSA	500 MX	Harley used at all
\$ 325	72	Suzuki	GT 250	Truck, things run's delight
\$ 345	70	Suzuki	AC 500	Weekend liver cleaner
\$ 695	71	Maico	250 Roadster	Clean economy transportation
\$ 235	68	Yamaha	250 Pursang	The price is right, good shape
\$ 795	72	Maico	400	ET transporter for sale
\$ 525	72	DKW	125	Clean roadster

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Price	Year	Make	Model	Notes
\$ 325	71	CZ	340	Inexpensive dirt bike
\$ 895	74	Husky	400	This is no dog
\$ 945	73	Maico	400	Like riding on a cloud
\$ 785	74	Yamaha	250 Astro	The go anywhere bike
\$1095	74	Yamaha	360 Astro	Only 3 races since new
\$1145	74	Maico	400	Trick, little goodies
\$ 685	73	Yamaha	250 MX	Great shape, great price
\$ 545	73	Honda	XL 250	Dual purpose special
\$1060	72	CZ	250	CMS frame, trick
\$ 245	71	Suzuki	TS 500	Needs engine rebuild
\$ 145	73	Suzuki	TS 50	Another rebuild special
\$ 125	69	Suzuki	TC 120	Fun street special
\$ 575	73	Suzuki	GT 380	Clean the way you want! & save!
\$1195	75	Yamaha	Frontier	Top of the Enduro line
\$ 225	69	Honda	CL 70	Low mileage, clean transport
\$ 745	71	Suzuki	7500	Less than 5,000 miles, mint condition
\$ 285	74	Yamaha	125	Real power train super

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LEGAL NOTICE

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PROPOSED NOTICE

Be it known that on November 5,

1975, in the Superior Court of the

City and County of San Francisco,

State of California, Petitioner, San

Francisco Bay Guardian, intends to

apply to the court for an order de-

claring it to be a newspaper of ge-

neral circulation within the mean-

ing of the applicable statutes of the

State of California.

Said petition is based on the fact

that Petitioner has printed and pub-

lished the San Francisco Bay Guardian

for the dissemination of local

news and intelligence of a general

character; that petitioner has a

bona fide list of paying subscribers;

that petitioner has been established,

printed and published at regular

intervals in the City and County of

San Francisco, State of California,

for more than one year preceding

the date of publication of this notice.

THEATER/MOVIES

MINI REVIEWS

THEATER

The Bay Area Comedy Troupe
at La Salamandra, 2516 Telegraph
Ave., Berkeley, 841-9070. Alternate
Saturdays through October.

Stand-up comedy returns. These
are young performers learning their
trade, and different ones entertain
each week. The 11:00 show is given
over to the audience; those who think
they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes

Bananas
Club Fugazi, 678 Green St., SF, Wed.
through Sun., 421-4222, through
end of year.

Everything from Annie Oakley
to Carmen Miranda, who wisecracks
"It's very easy to make a friend, very
hard to make a stranger." This high-
camp musical revue features three
men, three women and a poodle
band, and satirizes the California
scene from Jeanette MacDonald
to the Beach Boys. Star Nancy
Bleiweiss sings the theme from
"Love Story" under a six-foot
headpiece that looks like a fruit
bowl. The amazingly varied audience
is half the fun. —A.C.

Blues for Mr. Charlie

by James Baldwin, Oakland Ensemble
Theater, 660 13th St., Oakl. Thurs.,
8 pm; Fri. and Sat., 8:30 pm; Sun.,
5 pm.

James Baldwin's 1964 play is a
brooding, circular investigation of
the events surrounding a young
black man's return to the South
and his subsequent murder by a
white storekeeper. Director Ron
Stacker Thompson gives it a starkly
simple production: Baldwin con-
ceives wonderful characters, but
is less good at creating dramatic
scenes for them. Thompson, wisely,
keeps his focus on the characters,
concentrating on the young man's
minister father and a white liberal
caught between the races. The
acting shines. —A.C.

Evolution of the Blues

On Broadway, 435 Broadway, SF,
Wed. through Sun.

Jon Hendricks' epic survey of
black music utilizes song, dance,
and rhymed couplets. Some find it
cloying, but it's been running a long
time. —A.C.

Improvisation, Inc.

149 Powell, SF, Fri. and Sat., 8:30 pm.

Cindy Kamler, founder of the Com-
mittee and later of the Committee's
Experimental Wing, formed this
company several years ago along with
Hal Taylor. Unlike its parent groups,
Improvisation, Inc. remains nonpoliti-
cal and totally committed to improvisa-
tion. They take audience suggestions
and improvise several short skits, often
involving music and often abstract
(improvising around a color or an
image); then someone suggests a
broader theme and they explore that
for a full hour. —A.C.

It's Cool in San Francisco

Les Nickettes, Mabuhay Gardens,
443 Broadway, SF, Mon. and Tues.,
BASS, held over through October.

A raunchy, mildly satiric review
from an all-female cast musically
backed by Charlie Hitchcock and
the Heroes. The show is never the
same twice, but sample topics are
cosmic consciousness, welfare and
the ghetto. Songs include bad-taste
goodies like "Sex Offender" (to
the tune of "Hey, Big Spender").
To their fans, Les Nickettes are be-
coming a San Francisco institution.

Lilith Theater: A Women's Collective

Oct. 23-25, 30-31 and Nov. 1, 6-8 at
the Intersection, 756 Union, SF,
843-7226.

Words like menstruation, intra-
uterine coil, and non-specific vaginitis
come out of the closet and into the
spotlight. This group, named after
Lilith, the first uppity woman, ex-
amines topics of interest to both
sexes—from a woman's point of
view. Their highly entertaining show
includes skits, monologues, semi-
improvisational material and songs.
They also provide facilities for child
care. "Lilith Theater's" impressions and
observations relating to ageism,
motherhood, free love, working and
lifestyles are critical, and maybe
uppity, but never caustic or judg-
mental.

Mrs. Warren's Profession

George Bernard Shaw, The Actors'
Ark Theater, The Showcase, 430
Mason, SF, Thurs.-Sun. in repertory
with "Misalliance," through Oct. 19.
Thurs. and Sun. \$4.50-\$5.50, Fri.
and Sat. \$5.50-\$6.50. Student rush
15 minutes before curtain, \$1 off.
Thurs.-Sat. 8:30 pm, Sun. 7:30 pm.
Info. 421-5331.

Shaw maintains in "Mrs. Warren"
that prostitution is a most sensible
occupation for poor working
women given their options—certainly
less immoral than the "disease, pre-
mature death and domestic desertion
and brutality" that generally await
them in a capitalistic society. But
despite Shaw's dynamic thesis, his
drama tends to be verbose and
static. The characters don't develop;
they just expound. This production
does benefit from good performances

by Ann Matthews and Larry Fried-
lander.

Playing in repertory with "Mrs.
Warren" is Shaw's later play "Misal-
liance." One of Shaw's funnier ef-
forts, "Misalliance" dallies with the
family of a successful plutocrat, Mr.
Tarleton, "an immense and genial
veteran of trade" who manufactures
underwear. The Tarleton household's
bickering is delightfully interrupted
when an aeroplane comes crashing
through the greenhouse roof. Directed
by Ugo Baldassarri. —I.O.

P. S. Your Cat Is Dead!

Montgomery Playhouse, 622 Broad-
way, SF, 788-8282.

James Kirkwood's comedy about
a young actor who loses his job, his
lover and his cat, and finds himself
involved with a disarming young
man from Brooklyn who repeatedly
burglarizes him. Robert Foxworth
stars; Milton Katselas, who presented
"Butterflies are Free" on Broadway,
directs. —A.C.

Seven Keys to Baldpate

Berkeley Repertory Theatre, Tues.-
Sat. at 8 pm and Sun. at 7 pm through
Oct. 26; 2980 College, Berkeley,
845-4700, \$5-\$3.50.

George M. Cohan's 1913 farce in
which a writer of pulp-mystery stories,
on a bet that he can't write a novel
in 24 hours, retreats to a mountain
resort where he witnesses a plot
strangely similar to his own trashy
stories. Director Douglas Johnson
gives it the full campy treatment,
and it mostly succeeds, but the
play creaks with age. Except for
Rick Casoria and Paul Laramore,
the acting is uninspired. —A.C.

Theater reviews written by Andrew
Cohn and Irene Oppenheim.

MOVIES

Brother, Can You Spare A Dime?

An attempt to reconstruct the
social fabric of America during
the Depression by weaving together,
in a rag-tag pattern, bits and pieces
of film, stage and documentary, from
the Thirties and early Forties. The
film is as random in the selection
of its materials as a family photo
album, but Phillippe Mora, the young
Australian director, has turned up
some fascinating footage. (Stones-
town Twin, SF) —L.P.

Hearts of the West

Jeff Bridges, Alan Arkin, and Blythe
Danner in a comedy about an inno-
cent young writer working on
Westerns in the Hollywood of the
Thirties. Howard Zieff directed. —L.P.

Love and Death

Woody Allen's philosophical specula-
tion ("If everybody went to the
same restaurant on the same night
and ordered blintzes, there'd be
chaos") proves indisputably that
he is the most important moral
leader to come out of New York
since Rabbi Baruch Korff. With
Diane Keaton. (Regency II, SF;
Oaks, Berkeley) —L.P.

Nashville

Robert Altman's poetic contempla-
tion of ordinary American life is the
first movie in a long time to acknow-
ledge that the ugliest features of the
American character are also its great-
est strengths. "Nashville" is at once
unsentimental and affectionate, sym-
pathetic and cruel, funny and terri-
fying, and may be the only bicenten-
nial epic to see America whole. The
huge, wondrous cast includes Ronree
Blakely, Lily Tomlin, Henry Gibson
and Barbara Harris. (Cannery
Cinema, SF) —L.P.

The Return of the Pink Panther

Perfectly timed gags strung on the
barest thread of a plot. It has some-
thing, though not much, to do with
the theft of the world's largest dia-
mond. Peter Sellers returns in tri-
umph as the redoubtable Inspector
Clouseau. (Serramonte 6, SF) —L.P.

Singin' in the Rain

Gene Kelly, Donald O'Connor
and Debbie Reynolds sang and
danced it; Betty Comden and
Adolph Green wrote it; Kelly and
Stanley Donen directed and chore-
ographed the musical numbers
by Nacio Herb Brown and Arthur
Freed. Not surprisingly, it's just
about a perfect movie. (Coronet
Theatre, SF) —L.P.

Swept Away... by an Unusual Destiny in the Blue Sea of August

directed by Lina Wertmüller,
at the Clay, Fillmore/Clay, SF,
346-1123.

"Swept Away" will anger and
delight, confuse and enthrall; most
of all it will involve. Wertmüller's
11th film (but only third to reach
these shores) stars her ubiquitous
wide-eyed iconoclast, Giancarlo
Giannini against the imperious
snoot of Mariangela Melato, a rich
noodle with a bad case of logorrhea.
Giannini wins her heart on a desert

island by thrashing her to a jelly.
As in "The Story of O," you always
hurt the one you love. —M.S.

Three Days of the Condor

Robert Redford plays a spy who's
left out in the cold by the CIA. This
slick, cynically functional film
skirts the political issues inherent
in any story about international
spying — and manages to avoid
them all. The CIA of "Condor"
is a made-up villain that has nothing
to do with the Bay of Pigs or the
Phoenix program — it's about as
political as the shark in "Jaws."
Sydney Pollack directed. (North-
point Theatre, SF) —L.P.

Abbott and Costello Meet Frankenstein

Oct. 26, 7 pm, Concord Library,
2900 Salvio, Concord, 685-7041.
Free. The title tells all.

Frankenstein

Dracula

Dr. Jekyll and Mr. Hyde

The big three as they were originally
filmed in the early Thirties. Shudder
as Count Dracula utters his immortal
words, "I never drink... wine."
Oct. 29-Nov. 1, Gateway Cinema,
Jackson/Battery, SF, GA 1-3353.

The House of Usher

Vincent Price in a hair-raising per-
formance. Oct. 31, midnight, Bocce
Cinema, 1434 Grant, SF, \$2.362-7023.

Phantom of the Opera

Invaders from Mars

Oct. 31, Joe Smith at the mighty
Wurlitzer at 8 pm. Films at 8:30 pm.
Avenue Photoplay Society, 2650 San
Bruno, SF. \$2.468-2636.

Movie reviews written by Larry
Peitzman and Merrill Shindler.

EVENTS

OCTOBER 23 THRU NOVEMBER 2

BY NANCY DUNN

MUSIC-DANCE

SF Opera (starred performances sold out): Tchaikovsky's "Pique Dame," Oct. 24 at 8 pm, Oct. 26 at 2 pm, Nov. 1 at 1:30 pm; Bellini's "Norma," Oct. 25 at 1:30 pm*, Oct. 31 at 8 pm*; Massenet's "Werther," Oct. 25 and 28 at 8 pm, Nov. 2 at 2 pm; Verdi's "Simon Boccanegra," Oct. 29 at 8 pm, Nov. 1 at 8 pm*; at the Opera House, Van Ness/Grove, SF, 431-1210, \$19.50-\$18.50 tickets left; standing room for sold out performances, \$3.50 (line up at the Opera House well ahead of the curtain).

Leo Kottke, Oct. 25, 7:30 pm, with Mark Naftalin, Memorial Aud., Stanford University, on the campus in Palo Alto, TELETIX, \$5.50-\$4.50.

Tower of Power and the Meters, Oct. 24-26, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., TELETIX or 465-6400, \$7.50-\$5.50.

LA4, Oct. 24, 8 pm, Memorial Aud., Stanford University, 497-4317, \$5.50-\$3.

In the Cannery courtyard: the Lonesome Rangers, Oct. 25, afternoon; Toad the Mime, Oct. 26 at 1, 2 and 3 pm; juggler and musician, Jim Cappe, Oct. 26, 4 and 5 pm; all free at the Cannery, Leavenworth/Bay, SF.

"Die Fledermaus," presented by the Lamplighters, Fri.-Sat. at 8:30 pm through Nov. 1, Presentation Theater, Turk/Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 srs., students.

The Art of Piano Tuning, a seminar with John Allair, Oct. 25, 1-3 pm, Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, \$3/\$2 members.

Renaissance and Baroque music,

performed in period dress, Oct. 26, 7:30 pm, Church of the Advent, 261 Fell, SF, free.

Arabesque Dance concert, contemporary ballets, Oct. 25-26, 8:30 pm, Attic Theatre, 70 Union, SF, 922-2755, \$2.50.

SF Conservatory players perform music for double trios, Oct. 29, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Hartford Ballet: Oct. 30-31, 8 pm, Memorial Aud., Stanford University, Palo Alto, 497-4317, \$5.50-\$3.

Bruce Springsteen and the E Street Band, Oct. 31, Paramount Theatre, 2025 Broadway, Oakl., TELETIX or 465-6400, \$7.50-\$5.50.

Rick Wakeman, Oct. 31-Nov. 1, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$6/\$5.50 advance.

Jim Bertram, Nov. 2, 8:15 pm, performing classical guitar at Live Oak Theater, 1301 Shattuck/Berryman, Berk., 849-4120, donation.

"Snow White and Rose Red," presented by SF Children's Opera, Nov. 2, 2 pm, Washington Aud., 30th Ave./Geary, SF, \$3.50-\$2.50.

Jeffery Chinn, Nov. 2, 8 pm, with Renaissance and Baroque lute and classical guitar concert, the Guitar Shop, 1375 9th Ave., SF, 564-6781, \$2.

Bluegrass and country music jam, every Thurs., 8-10 pm, Gryphon Stringed Instruments, 211 Lambert, Palo Alto, 493-2131, free, all listeners and musicians welcome.

Jazz at the Fellowship, every Sun., 3-7 pm, featuring Survival, Fellowship Hall, Cedar/Bonita, Berk., 841-4824, \$3 at the door (BYOB).□

flamenco show, Thurs.-Sat.; Sapo and Cesar's Band, Sun.; 576 Green, 781-9300.

El Matador: Kenny Burrell through Oct. 25; 492 Broadway, 434-2913.

Family Pharmacy: Larry Pollant and Laura Goldman, Thurs.; Tom Smith and Lemon Grass, Fri.; Sam Rolnick and Ragged but Right, Sat.; Jim Demetriou, Sun.; 4344 California/6th Ave., 668-7755.

Garden of Earthly Delights: Cam, Fuzzy and the Tucker Brothers, Oct. 23; Up in the Air, Oct. 24-25; Down in the Mouth, Oct. 26; jam night, Oct. 27; Two Kinds, Oct. 28; Up in the Air, Oct. 31-Nov. 1; 18th St./Mississippi, 861-9831.

Great American Music Hall: Hoyt Axton and Steve Seskin, through Oct. 23; Billy Cobham and George Duke, Oct. 24-26; Buddy Rich and the Big Band Machine, Oct. 27; Morgana King, Oct. 31-Nov. 1, with Joe Puma; 859 O'Farrell, 885-0750.

Gulliver's Pub: Scotty, Toby and Liza, Mon.; Richard Harley Brown, Tues.; Music Wheel, Wed.; Paradise, Thurs.-Fri.; No Money Down, Sat.; Breeze, Sun.; 348 Columbus, 982-0833.

Henry's Fashion Restaurant: Something Else, Thurs.-Fri., 6 and 8:30 pm; 252 California, 391-7757.

Keystone Korner: Leon Thomas Sextet, through Oct. 26; Sonny Fortune and his Quartet, plus Sam Rivers Trio, Oct. 28-Nov. 2; 750 Vallejo, 781-0697.

Minnie's Can-Do Club: Bobby Kent and the Christian Cadillac, Mon.; Tumbleweed Dance Company, Tues.; Tony Wright, reggae DJ, Wed.; Reggae Blues Band, Thurs.; Perfect Circle, Fri.; Tony Wright, Oct. 25; 1725 Haight, 752-6990.

Old Waldorf: Better Times Band, through Oct. 25, with Terry McGovern on Oct. 24-25; Steve Seskin Band, Oct. 26-27; California/Divisadero, 921-3050.

Omnibus: Charles Biscuit Band, Oct. 23-24; Sneeze, Oct. 25; Desda and the Institute, Oct. 26; Mel Ellison Quartet, Oct. 27; Bourbon Deluxe Blues Band, Oct. 29; Ascension, Oct. 30-31; jazz jam with Hal Dujon and Company, every Sun.; 1821 Haight, 752-7338.

Orphanage: Sylvester, Oct. 23; Hoo Doo Rhythm Devils and Ruby, Oct. 24-26; Crackin', Oct. 27; Ruby, Oct. 31-Nov. 2, featuring Tom Fogerty; 807 Montgomery, 391-8078.

Pierce Street Annex: Rainbow Sundae, Sun.-Thurs.; Oasis, Fri.-Sat.; 3138 Fillmore, 567-1400.

The Reunion: Dave Alexander Blues Band, Oct. 23; Conte Condoli Quintet, Oct. 24-25; Mark Levine Jazz Ensemble, Oct. 27; Roger Glenn's Salsa Band, Oct. 28; Viva Brasil, Oct. 29; Frank Rosolino Quartet, Oct. 30-Nov. 1; Hal Stein jazz jam every Sun., 4-8 pm; Viva Brasil, every Sun., 9:30 pm on; 1823 Union, 346-3248.

The Scene: Ron Stallings Quintet, through Oct. 26; Frankie Beverly's Raw Soul, Oct. 27-29; Bishop Norman Williams and the One Mind Express, Oct. 30-31; 2301 Fillmore, 567-0593.

United State Cafe: Gabriel Gladstar, Oct. 23; Honey Creek, Oct. 24; Palace Monkeys Poets Band, Oct. 25; Ponderosa Pine, Oct. 27; Life Is Color, Oct. 28; Koan, Oct. 29; Laura Allen, Oct. 30; Bobby Kent and the Christian Cadillac, Oct. 31; Expoetry Express, Nov. 1; 1538 Haight, 864-9559.

Wharf Tavern: Gypsy, Tues.-Wed.; Cayenne, Thurs.-Fri.; Gypsy and Cayenne, Sat.-Sun.; 101 Jefferson, 441-5515.

Yellow Brick Road: Brass Horizon with Rick Stevens, through Oct. 25; Baby Fat, Oct. 28-29; Sylvester, Oct. 30; Baby Fat, Oct. 31-Nov. 1; 2215 Powell/Bay, 982-6700.

EAST BAY

Bacchanal: Susan Shanbaum and Nancy Vogl, Oct. 23; Cafe, Oct. 28; Woody, Oct. 29; Halloween party, Oct. 31; all 8:30 pm, 1369 Solano, Berk., 527-1314.

Bishop's: women's night, Oct. 23, with Cafe; women's night, Oct. 24, with Josina and Marcia Bowman and Nancy Rupprecht; Debbie McHale and Roslyn, Oct. 25; Rosie and the Riveters, Oct. 26; gay poetry reading, Oct. 28; gay culture night, Oct. 30; Women's Union program, Oct. 31; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: fiddler Ray Park and bluegrass tenor Vern Williams, Oct. 25, 9:30 pm, 4218 Piedmont, Oakl., 654-6321.

Freight and Salvage: Will Scarlett and Peter Berg, Oct. 23; Good Ole Persons, Oct. 24; Silver String Macedonian Band, Oct. 25; 30 Fingers, Oct. 29; Eric Schoenberg, Oct. 30; Lawrence Hammond and the Whiplash Band, Oct. 31-Nov. 1; 1827 San Pablo, Berk., 548-1761.

La Pena: Bolivian film, "The Principal Enemy," Oct. 23; Gary Lapow and Dan Goldensohn, Oct. 24; SF Mime Troupe, Oct. 25, with "Frijoles"; United Prisoners Union/Winter Soldier Organization benefit, Oct. 28; film series, Oct. 29, with "Blow for Blow"; Poetry, music and dances, Oct. 30, in solidarity with struggles in Southern Africa; "Calendario Maya," Oct. 31, a multi-media play; 3105 Shattuck, Berk., 849-2568.

La Salamandra: open mike, Oct. 23; Lin Brown and Gary McCue, Oct. 24, with Alicia and friends; Bay Area Comedy Troupe, Oct. 25; Will Bluefield and Paradise, Oct. 26; the Golden Age Jazz Band, Oct. 29; 2516 Telegraph, Berk., 841-9070.

Odyssey: hoot, Mon.-Tues.; Richard Harley Brown, Wed.; David Biasotti, Thurs.; Fresh Goods, Fri.; Ove Ofteness, Sat.; River Road, Sun.; 2033 San Pablo, Berk., 841-0922.

Starry Plough Irish Pub: Sean and Melissa, Oct. 23; Graineog Ceili Band, Oct. 24; Bay City Crackers with David Garthwaite, Oct. 25; benefit, Oct. 26; open mike, Oct. 28, call at 7 pm to sign up; Annie Johnston and Michael Montalto, Oct. 29; 3101 Shattuck, Berk., 848-9560.

West Dakota: Country Porn, Oct. 23; Dr. Hook and the Medicine Show, Oct. 24; Delta Wires, Oct. 25; Johnny Tolbert and Dethangs and Grayson Street, Oct. 26; Elaine Caswell and friends and the Bogus Band, Oct. 27, plus Cool Papa Sadler; Valley, Oct. 28; Sky Creek, Oct. 29; J. R. Weitz and Mingo, Oct. 30; Rowdy and the Rivets and the Homestead Act, Oct. 31; Salsa de Berkeley, Nov. 1; Johnny Tolbert and the Dethangs and Robbie Bosh, Nov. 2; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Bodega: Garcia Brothers, Oct. 24-25 and 29; Jackson Street, Oct. 28; Halloween party, featuring Snail, Oct. 31-Nov. 1; 30 South Central, Campbell, 374-4000.

Chuck's Cellar: South Bay Express, Oct. 24-25; Tom Martin, Mon.; Turtle Dust, Tues.-Wed.; Eclipse, Thurs.; 4926 El Camino, Los Altos, 964-0220.

Country Road South: Reality, Tues.-Sat.; Highway 1, Oct. 26-27; 1425 Burlingame Ave., Burlingame, 343-7170.

MacArthurs: Shadowfax, Oct. 23-25; Brain Damage, Oct. 26; Fat Chance, Oct. 30-Nov. 1; 218 Sir Francis Drake Blvd., 453-8600.

Sleeping Lady: Act III and Donna Jean Whitaker, Oct. 23; Richi Ray and Le Hot Club, Oct. 24; Barbara Mauritz, Oct. 25; Woody Harris and Honey Creek, Oct. 26;

poetry and music, Oct. 27; Rebecca and David Tate, Oct. 28; hoot, Oct. 29; Dana Cooper and Becky Garcia, Oct. 30; Halloween costume party, Oct. 31, with Traveling Light; 58 Bolinas Road, Fairfax, 456-2044.

Sophie's: Garcia Brothers, Oct. 23 and 30; Gary Smith Band, Oct. 24-25 and 28; Nimbus, Oct. 31-Nov. 1; 260 California, Palo Alto, 324-1402.□

MOVIES

Avenue Photoplay: two musicals with Eleanor Powell, Oct. 24, "Lady Be Good" and "Born to Dance"; Lon Chaney in "Phantom of the Opera" and "Invaders from Mars," Oct. 31; films begin 8:30, mighty Wurliitzer organ concert at 8 pm, 2650 San Bruno Ave., SF, 468-2636, \$2.

"Babylon, Babylon," "Duet in Time" and five other films by George Berg, Oct. 24, 8 pm, including a documentary on San Quentin Prison, at Snazelle Films, 149 Fell/Van Ness, SF, 863-5644, \$1.

Black Musical Film Festival: "Sweet Love Bitter (It Won't Rub Off Baby)" and "Black Music in America: From then til Now," Oct. 27-28, 7:30 and 9:45 pm, On Broadway Theatre, 435 Broadway, SF, 391-4815, \$3.

Bocce Cinema: "Zero for Conduct," Oct. 29, 8 and 9 pm; "The House of Usher," Oct. 31, midnight; at the Savoy Tivoli, 1434 Grant, SF, 362-7023, \$1 monthly membership, plus \$1 per film.

Canyon Cinematheque: Robert Frank's "Me and My Brother," Oct. 23; Morgan Fisher presents his films in person, Oct. 30, including "The Wilkenson Household Fire Alarm"; 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: "A Very Curious Girl" and "The Middle of the World," Oct. 23-29; "Children of Paradise," Oct. 30-Nov. 5; 38 Cedar Lane/Larkin, SF, 776-8300, \$3/\$2 srs., children.

Clay: Lina Wertmuller's "Swept Away . . ." with the short, "Opera," 2261 Fillmore/Clay, SF, 346-1123, \$3.

College of Marin: W. C. Fields in "The Bank Dick" and Chaplin in "A Night Out," Oct. 28; "Broken Treaty at Battle Mountain," Oct. 29; both 8 pm, Olney Hall on the campus in Kentfield, 454-0877, \$2.50.

De Anza College: "The Battle of Algiers," Oct. 24, 8 pm, in the Forum Theatre, \$1; "Last Tango in Paris," Oct. 31, 8 pm, Flint Center, \$1, on the campus in Cupertino, 257-5550 ext. 521, tickets only at the door.

Diablo Valley College: "Cromwell," Oct. 23, 3:30 pm; "Cromwell" and "Captain Blood," Oct. 24, 7 pm; "The Miracle Worker," Oct. 27, 7 pm; "Frankenstein," Oct. 28, 3:30 pm; "The Bride of Frankenstein," Oct. 29, 3 pm; "The Wolf Man," Oct. 30, 3:30 pm; "The Masque of Red Death" and "The Vampire Lovers," Oct. 31, 7 pm; all in the Forum of the New Library, on the campus in Pleasant Hill, free, but reservations a must, call 687-4445.

Laney College: in the Asian Film series, "Red Beard," Oct. 29, 7 pm, in the Forum, 10th St./Fallon, free, 834-5740.

La Pena: the Bolivian film "The Principal Enemy," Oct. 23; "Blow for Blow," Oct. 29; both 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.

Latin American Film Series: "The Cry of the People," Oct. 23; "Memories of Underdevelopment," Oct. 30; both 7 pm, Latin American Library, 1447 Miller, Oakl., presented by Laney College, 834-5740, free.

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THEATER

"Camelot," presented by Civic Light Opera, Mon.-Sat. at 8:30 pm (but no performance on Oct. 27), Sun. at 7 pm, matinees on Wed. and Sat. at 2:30 pm, at the Curran Theatre, 414 Geary, SF, 673-4400, \$12.75-\$3.25.

"Don Juan in Hell," from G. B. Shaw's "Man and Superman," presented by Venture Theatre, Oct. 29 and Nov. 5, 8:30 pm, the Showcase, 430 Mason, SF, 421-5331, \$5.50-\$4.50.

"Entertaining Mr. Sloane," Joe Orton's controversial bisexual comedy, presented by SF Actors Ensemble, Oct. 23-Nov. 29, Thurs.-Sat. at 8:30 pm; 2940 16th St., near Mission, SF, 861-9015, \$3-\$2.

"The Iceman Cometh," by Eugene O'Neill, presented by Berkeley Repertory Theatre, Oct. 31-Dec. 7, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$3.50-\$5.

"I Knock at the Door," an adaptation of Sean O'Casey's work, presented by Venture Theatre, Oct. 24-Nov. 23, Thurs.-Sat. at 8:30 pm and Sun. at 7 pm, at the Showcase, 430 Mason/Geary, SF, 421-5331, \$6.50-\$4.50.

Motion: the Women's Performing Collective, Oct. 24, 8 pm, at Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

"Our Town," by Thornton Wilder, presented by California Actors Theatre, Tues.-Sat. at 8 pm, Sun. at 7 pm, through Nov. 8; Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3.

"Right You Are (If You Think You Are)," by Luigi Pirandello, Oct. 24-25, 29-31 and Nov. 1,

8 pm, in the Little Theater in the Creative Arts Bldg. at SF State, 19th Ave./Holloway, SF, 585-7174, \$2.50-\$2/half price for students, srs.

"The River Niger," by Joseph Walker, presented by the Black Ensemble Theatre Company, Nov. 2, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$3/\$2.50 students.

"The Mound," a new play by George Crowe, presented by Julian Theatre, Oct. 24-26 and Oct. 31-Nov. 2; 8:30 pm, Potrero Hill Neighborhood House, 953 DeHaro, SF, 647-8098, \$2 donation.

"Seven Keys to Baldpate," by George M. Cohan, presented by Berkeley Repertory Theatre through Oct. 26, Tues.-Sat. at 8 pm, Sun. at 7 pm; 2980 College, Berk., 845-4700, \$5-\$3.50.□

CLUBS

SAN FRANCISCO

Boarding House: Terry Garthwaite and the Fabulous Deluxe Brothers, through Oct. 26; 960 Bush, 441-4333.

Camelot: Gold Lamay, Wed.-Thurs.; Mike Brown Country Jam, Oct. 24-25; Regi's Rockers, Sun.; 3231 Fillmore, 567-4004.

Cat's Cradle: L. C. "Good Rockin'" Robinson, Oct. 23; Awesome Light, Oct. 24; Jumpin' Jupiter, Oct. 27; tequila night, Oct. 28, with live music; Sneeze, Oct. 29; Tom McFarland Blues Band, Oct. 30-Nov. 1; rock-blues jam, Sun.; 1840 Haight, 387-6948.

Cesar's Club: Cesar's Band, Pablo and Francisco, and

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Lumiere: "Hurry Tomorrow," Oct. 23, to benefit NAPA; "Young Frankenstein" and "Ten from Your Show of Shows," begins Oct. 24; 1572 California/Polk, SF, 885-3200, \$3.

Midnight Movies: 12 great cartoons, Oct. 25; the Firesign Theatre in "Everything You Know Is Wrong," Nov. 1, plus two shorts; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Northside: "Zorba the Greek" and "The Earth Is a Sinful Song," through Oct. 29; "The Tall Blond Man with One Black Shoe" and "The Mad Adventures of Rabbi Jacob," Oct. 30-Nov. 5; 1828 Euclid, Berk., 841-2648, \$2.

Pacific Film Archive: "Pigpen," Oct. 23, 7 and 10 pm; "British Sounds," Oct. 23, 9:10 pm; from Japan, "Coup d'Etat," Oct. 24, 7:30 pm; "Lenin in Poland," Oct. 24, 9:30 pm; "The 2100 Year Old Tomb Excavated" and "Historical Relics Unearthed in New China," Oct. 25 at 2:30 pm and Oct. 26 at 2:30 and 4:30 pm; two by Bergman, Oct. 25, "Hour of the Wolf" at 4:30, 7:35 and 10:40 pm and "Persona" at 6:05 and 9:15 pm; Elia Kazan's "America, America," Oct. 26, 7 and 10 pm; two from Japan, Oct. 27, "The Whole Family Works" at 7 and 10 pm and "The War at Sea from Hawaii to Malaya" at 8:15 pm; Niki de Saint Phalle's "Daddy," Oct. 28, 9:45 pm and Oct. 30 at 9:30 pm; a tribute to Emile De Antonio, Oct. 29, 7:30 pm, in Wheeler Aud., UC Berk., with "In the Year of the Pig" and "Painters Painting"; two from Japan, Oct. 29, "Children of Hiroshima" at 7 and 10:05 pm and "A Hen in the Wind" at 8:45 pm; two from Japan, Oct. 31, "A Hen in the Wind" at 7:30 pm and "A Japanese Tragedy," at 9 pm; Boris Karloff in "Frankenstein," Oct. 31, 11 pm; all at the University Art Museum (unless otherwise noted), 2625 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, each additional film, 50¢.

Powell Cinema: "With a Song in My Heart" and "How Green Was My Valley," through Oct. 29; "The African Queen" and "Copacabana," Oct. 29-Nov. 4; 39 Powell/Market, SF, 421-4040.

SF Jewish Community Center: "L'Atalante" and "Zero for Conduct," Oct. 23; "French Can Can," Oct. 30; both 8 pm, at SFJCC, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members, students.

SF Libraries: "Hurry Tomorrow," Oct. 27, 7 pm, Lurie Room, Main Library; "Broke in China" and "The Daredevil," Oct. 28, 2 and 7 pm, Excelsior Branch; "Parrish Blue," "La Femme Fleur" and "Norman Rockwell's World," Oct. 28, noon, Lurie Room, Main Library; "Roberta Flack" and "Blues According to Lightnin' Hopkins," Oct. 29, 7:30 pm, Eureka Valley Branch; "To Be Young, Gifted and Black," Oct. 29, 7:30 pm, Ortega Branch; all free.

SF Museum of Art: "The Emerging Woman," Oct. 28, 7:30 pm; "The Body Snatchers" and "Dr. Jekyll and Mr. Hyde," Oct. 31, 7:30 pm; in the Museum, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16.

SF State: "Lady Sings the Blues," Oct. 23 at 4 and 7:30 pm and Oct. 24 at 7:30 pm, Student Union, \$1; Moreley Markson's "Breathing Together," Oct. 27, 7:30 pm, McKenna Theatre, \$1.50; Markson's "The Tragic Diary of Zero the Fool," Oct. 29, 12:30 pm, McKenna Theatre, free; "Klute," Oct. 30, 4 and 7:30 pm, Student Union, \$1; "The Mummy" and "The Bride of Frankenstein," Oct. 31, 7:30 pm, \$1; all on the campus, 19th Ave./Holloway, SF, 469-1842 or 469-1774.

Surf: "Woman in the Dunes" and "Last Year at Marienbad," Oct. 23-25; "Tom Jones" and

"Start the Revolution without Me," Oct. 26-28; Louis Malle's "Phantom India," parts I-IV, Oct. 29-Nov. 1; 4510 Irving/46th Ave., SF, 664-6300, \$2.50.

Sunset: "Klute" and "The Long Goodbye," through Oct. 24; "Young Frankenstein" and a second feature to be announced, Oct. 25-28; "High School Confidential" and "Wild Weed," Oct. 29-31; 2411 Telegraph/Durant, Berk., 848-2060, \$2.

Times: "The Paper Chase" and "If . . .," Oct. 23-25; "Shark's Treasure" and "The Sand Pebbles," Oct. 26; "Harold and Maude" and "Steelyard Blues," Oct. 27-29; "Zardoz" and "Phase IV," Oct. 30-Nov. 1; "Triple Irons" and "Buster and Billie," Nov. 2; all continuous from 1 pm, 1249 Stockton/Broadway, SF, 367-3770, \$1.

UC Berkeley: Truffaut's "Soft Skin" and "Les Mistons," Oct. 23, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; "The Four Musketeers," Oct. 24, 7, 9 and 11 pm, Wheeler Aud., \$1.50; "Tarzan the Ape Man" and "Anchors Aweigh," Oct. 28, 8 pm, Wheeler Aud., \$2; "And Now for Something Completely Different," Oct. 29, 7, 8:40 and 10:20 pm, 155 Dwinelle Hall, \$1.50; Truffaut's "Fahrenheit 451" and "The Bride Wore Black," Oct. 30, 6 pm, 155 Dwinelle Hall, \$1.50; Warhol's "Frankenstein," Oct. 31, from 7 pm, Wheeler Aud., \$1.50; all on campus, 642-2561, tickets available only at the door, one hour before performance.

Women Emerging, films and discussion: "Blow for Blow," Oct. 28, 7:30 pm, with Louise Statzer of the Union of City Employees, 155 Dwinelle Hall, UC Berkeley, 642-4786, \$2/\$1.50 students. □

GAY

Figures in gay male literature, excerpts from a writers forum, Oct. 23, 2 pm, on KPFA (94.1 FM), 848-6767.

Lesbian Political Exploration, Oct. 25, 10 am-4 pm, Bethany Church, 1268 Sanchez/Clipper, SF, sponsored by BAGL, 552-0084, childcare provided, bring a lunch (women only).

Golden Gate Bridge Ribbon Run, Oct. 26, meet at the Toll Plaza parking lot at 10 am, for a jog across the bridge, commemorative ribbons to all who run, sponsored by Lavender U., call 626-9081 or 626-1350 for more info.

Lesbian Politics, Nov. 2, 2 pm, part of the feminist forum discussion series, South County Women's Center, 25036 Hillary, Hayward, 537-2112, free.

Lesbian Mother rap, every Wed., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Gay problem drinkers group, for problem drinkers and those close to them, every Tues., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am-1 pm; 83 6th St./Mission, SF, 781-1570.

"Andy's Donuts"—Center of the Universe, photographs by David Greene, through Nov. 15 at (where else?) Andy's Donuts, 460 Castro, SF.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

SF Gay Rap, every Tues., 8 pm, 121 Leavenworth, SF, 922-5247.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578. ■



Election year posters, Valencia near 17th Street: time to shop through the promises.

Prejudiced judge

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ted that on second thought he was wrong to have gone to the O'Toole house that morning; he should have stayed away.

With that the testimony was over and O'Kane declared from the bench: "I think the father had a duty to protect the morality of his home and integrity of his family from vipers like you; consequently, I am going to dismiss this case. Dismissed. Please leave the courtroom as fast as possible."

Then assistant DA Tom Norman finally spoke up: "I point out to the court, your honor, while I can understand the court's feeling in this regard, and I am not indifferent to this, of course, a man was shot twice under circumstances here where he was unarmed."

O'Kane: He was armed with an automobile, in effect. He was behind the driver's wheel. Why, this man is corrupting the whole [O'Toole] family trying to take the child against the will -- please, will you go. I have no regard for the man. I don't think you'll get a conviction before the Superior Court in any department. (Note: By this latter remark, O'Kane showed that he knew in advance Norman would pursue the case in a higher court.)

Norman: Just for the record, your honor . . . this man was shot twice in the abdomen while he was unarmed and he was taking no action against the accused."

O'Kane would not be moved. Instead, he advised Norman: "The court recommends prosecution of the witness [Monroe] under section 268, seduction, a felony, or at least prosecution for violation of section 269a of the Penal Code, living in adultery."

"And did you follow Judge O'Kane's recommendation?" I asked Norman later.

"Of course not," Norman replied.

Instead, Norman took the case to the SF Grand Jury and got an indictment of O'Toole and another trial, this time in Superior Court. O'Toole pleaded guilty to assault with a deadly weapon. Then his victim, Monroe, wrote a letter requesting that O'Toole be given psychiatric care in lieu of jail, on the grounds that O'Toole had a history of mental problems and he really needed treatment, not incarceration and punishment.

I mention Monroe's request because of O'Kane's description of him as a "viper" and because of what happened next.

Despite pleas from the family and even Monroe's letter, Superior Court Judge William Mullins sentenced O'Toole to five years in prison, but Mullins did offer probation if O'Toole would take counseling. I am unable to find out what happened next because the only man who seems to know for certain, Inspector Dan Mahoney of the SF Police Department, is gravely ill in the hospital and I can't disturb him. The best information I have is that Mahoney drove to O'Toole's house one morning to pick him up and take him to jail, and he found O'Toole dead. He had hanged him-

self. Had O'Toole lived he would have gotten what he seemed to indicate was his wish: Emily O'Toole and Jackson Monroe were married. Returning to the case, I asked Norman why he did not take Judge O'Kane before the California Commission on Judicial Qualifications and charge him with prejudice on the bench and failure to uphold his oath of office to try cases in accordance with the law rather than Catholic moral philosophy. Norman replied:

"Because Ben Kaplan told me he was going to do it."

Kaplan is unable to tell me whether he did or not. If he told me, he could be disbarred. To understand why, you need a little explanation of our legal-judicial system.

The judicial branch is the most closed, undemocratic of the three branches of government. Judges run their courtrooms like emperors. Frequently they place themselves above the law and nothing is done about their behavior.

The body that is supposed to regular their behavior is the Commission on Judicial Qualifications. This commission consists of five judges, two attorneys and two "public members." The judges are appointed by the California Supreme Court, the lawyers by the State Bar Association, and the laymen by the Governor.

During 1974, according to the commission's last report to the Governor, its members reviewed 247 complaints against judges, found 211 "groundless," negotiated the others with the judges and recommended the removal from the bench of only one, and that one was not O'Kane.

The weirdest part of the commission's report is this statement in it: "The public is demanding that more attention be paid when there exist judicial improprieties and unethical activities. The public deserves prompt and appropriate action, notwithstanding the misdeeds may not be of major proportions."

But the public is not getting any action from the commission. If a member of the public, or a journalist or a lawyer or anyone else tries to find out from the commission which judges are under investigation for what reasons, and what the commission is doing about it, the door is shut in his face. Jack E. Frankel, the commission's executive officer, intercepts all inquiries and advises the inquirer that all of the commission's actions are secret and none can be reviewed unless they get up to the California Supreme Court on appeal.

Though I am not supposed to know, I do know that O'Kane was charged with prejudice and taken before the commission. Though his is the most blatant example of prejudice on the bench that I have seen in more than 15 years of covering the courts as an investigative reporter, the commission took no action. There was no appeal to the Supreme Court. O'Kane is still on the bench, unmolested. He is not among the judges being challenged for prejudice by the District Attorney. ■

guardian classified

PERSONALS

Mike Pierce, please call home. No police. Robin 6-1580.

Looking for a long lost friend? Looking for a brand new one? Or just looking for someplace to slip in an intimate message? Try the Guardian Personals. Call 824-2506 for more info.

Attractive, open, sensitive couple early twenties seeking bi-sexual lady interested in exploring personal, intimate, and sexual relations in a mellow, relaxed atmosphere. Please send description and picture of self. Box 336, 625 Post St., SF 94102.

Great guy, tall, attractive, etc., early Thirties, not very gregarious, seeks woman with similar outlook plus a fine, 19th century, emphatically female shape. Someone who loves nature, the outdoors, and children; who avoids the "plastic" and the contrived, who especially values sincerity, consideration for others, and the kind of affection, rapport, and sexuality that can only be developed with the right person. Not a devotee of any of the hundreds of new cults, religions, or "get well" groups which have sprung up, but someone who understands that the malaise for which these groups promise a personal cure is in fact social, political and economic in origin and that while no quick change is likely (either personally or politically), the best personal path is perhaps simply that of the Tao, which is naturally taken in anyone's low profile, unfettered pursuit of the true and the good (as intuitively apprehended) or the amusing and the beautiful (as personally experienced) — none of this pursuit being necessarily in accordance with the various nostrums and strictures of the bourgeoisie or the counter-culture, the feminists, the Marxists, or any other social/spiritual authority. 843-4684.

Gentle man seeks compatible woman companion to 35. Box 2361, Berkeley, 94702.

Recently separated w/m, lively, built, tanned, 40's, seeks sun-loving, more RESPONSIVE female; sensually, dancingly, mentally, Jack, #232, 625 Post, SF 94109.

San Francisco author needs person strong in English form to help edit novel. Call Nevon at 681-3848.

The Sea God and Me
Oh I wish that I could be
among the waves along the sea —
to walk along the deck at night,
while the ship is on her destined flight;
and gaze up at the sky and moon
so far,
and feast my eyes on the Northern
Star.
And as I dream all through the
night,
my ship plows her bow through
the sea
till the dawn of light.
Soon day passes and dusk gently
falls
after the beautiful and colorful
sunset.
Many hours later the ship
finally crosses the equator.
Suddenly I gaze up at the blanket
of stars that Nature did toss,
and my eyes greet the wondrous
sight of the Southern Cross.
But all ships must sail their last,
whether by engine or by the mast.
And as I stand here by the rail,
I, too, my last ship must sail.
H. J. S.

Join us for Sunday Brunch. Nov. 2, 11 am. Enjoy meeting people over gourmet home cooking, leisure conversation, backgammon, bridge, cards, monopoly, jacks, etc. in our spacious home by Golden Gate Park. Limit 25, by reservation. Donation \$3.50/person. 387-3513.

Vivacious professional, seeks single man, 40-45 for personal, cultural relationship. JW Box 763, El Cerrito Main.

As an honest feminine woman, identified woman, I should like to meet a lady who is also strong, sensual, gentle, intellectually aware — and ultimately herself — to share quiet walks, theatre and whimsy. Box 317, 1600 Woolsey, Berkeley 94709.

Would an independent groupie, acquainted with integrity, please suggest ways for ending media vendetta. Please reply Guardian Box 10-1-B, 2700 19th St., SF 94110.

Superman (establishment appearance, profoundly anti-establishment soul) seeks Superwoman. Slow-starting permanent super relationship. Naturally we're both non-smokers, growing, imperfect, thoroughly trustworthy. 431-3233, 5-6 pm.

Mature woman (40-55) needed to spend intimate evenings with professional man, 35. Write Fred Talbot, 437 1/2 Hyde, #632, SF.

Need to interview men on their sexual fantasies for Ph.D. dissertation. Anonymity guaranteed. Criteria: 20-35, white, middle-class & heterosexual. Call Darrell 861-5471 ext. 50, Mon.-Fr., 8 am-6 pm. Leave message.

Anyone with good pictures of Tom Waits, Berkeley Comm. Theater, 10/11? 924-4541 evenings.

Warm, sensitive female, 25, bi-sexual, wishes to meet female for loving friendship. Box 5109, SSF 94080.

Attractive, bright, tall, slender w/m Pisces, 29, likes aggressive, bright, confident, tall, attractive woman for relationship. Charles 548-4084.

Finally decide to part with that Baroque Dentist's Drill? The Rococco foot scraper? The Louis XIV sewing machine table that someone converted into a bass guitar? Sell it through the Guardian Classifieds. Call us up at 824-2506.

Gals—clean-cut, athletic, w/m will satisfy all your sensual fantasies. Sincere, sensitive. Day-Evenings, 451-5462.

Sensitive woman desires meeting single, interested, special, attractive women. Box 13069, Station E, Oakland, CA 94661.

Friendly, uncomplicated loving available to sexy women. Handsome, experienced, affectionate man, 35. Send photo. Box 1228, El Cerrito, 94530.

Organ bar musician, w/m 35, seeks nite owl female & couples. Box 3088 S. F., Ca. 94119.

If you are female, intelligent, young, very attractive, sensitive, affectionate, reasonably happy and looking for comfort, travel, dining, music, companionship and all of the good things life offers with mature, wealthy, creative, recent bachelor with similar interests - it would appear we may have found each other if you'll now respond to: Bob, Box 5111, San Francisco, CA 94101.

Writer, tall, traveled, likes morning loving, Thirties tunes, seeks adventurous woman swinger. In the mood? Scorpio, 626-8712.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Single male, 27, seeks tall female 6'1" and up (all races) for dating. Phone Jim Man 11-12 noon, 731-9578 SF.

Serious-minded Black man, soon to be released from prison. Interests: politics, history, writing, music. Needs job, housing, new friends. Resume, photo available. Will answer all letters. Walter Randall, PO Box 2000 M-203, Vacaville, CA 95688.

Heterosexual or bi-sexual male wanted by gay male for friendship. Prefer person with business or criminology background. 282-4850, Vinn in pm.

I seek companionship with some young woman. I am an inmate at San Quentin & have a date to go home in June of '76. I am a black man, born into this life 12-19-47, which makes me a Sagittarius. I have many varied interests: chess, music, reading, art, yoga, writing, and am an avid fan of people no matter what race, creed, or color. I will answer all letters. Ernest Montgomery Jr., B-43012, 4-A-49 Tamal, CA 94964 (San Quentin).

Man, 29, M.A. degree, pursuing creative research, desires to be supported by woman of means. Bruce, 849-2839.

Loving man wants woman 20-30, friendship (more by consent). Bob, Box 883, Kentfield, 94904.

Interested in starting intentional gay family/commune based on sharing and growth. Larry Littlejohn, Box 4763, SF, CA 94101.

Man, 33, seeks female, 21-30, nice looking, for companionship and possible L.T.A. I'm into cooking, yoga, gardening, music, astrology. I know you're out there. Let's get together. (707) 433-4974.

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FOR SALE/WANTED ads only.
\$2 for 2 lines or less. (about 10 words)

1. Ads **MUST** be private party ads.
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Serious-minded Black man, soon to
be released from prison. Interests:
politics, history, writing, music.
Needs job, housing, new friends.
Resume, photo available. Will answer
all letters. Walter Randall, PO Box
2000 M-203 Vacaville, CA 95688.

ORDERLY

Will care for patient at home or hosp.
Martin, 32 Crest, San Anselmo, 94960.

Unemployed N. J. lawyer with under-
graduate physical science background
seeking writing/research/other posi-
tion in stimulating work environment.
Call Kevin at 549-3235.

Cytotechnologist (A.S.C.P.) wants
part-time work in or near Berkeley.
849-3826.

Artist seeks walls to paint. Unique
murals for your home. Have slides
will show. Please call 654-0751.

ENTERTAINMENT BILLBOARD

Dance Spectrum audition for
WINTERMAS. Male ballet dancers,
Nov. 3, at 1 pm - Info 824-5044.

Radio Ray the Rockin Disco D.J. for
parties, weddings, club dates. Hot
Dancin Music, reasonable. 673-6023
or 563-2483.

GARAGE SALE

Garage Sale: furniture, household
goods, clothes, bike, stereo.
961 Pine St., 9-5 Sat., Sun.
Oct. 25-26.

GROUPS

SINGLE AGAIN
Open Singles Group. Wednesday eve-
nings, 7:45. \$2. SF Jewish Commu-
nity Center. 3200 California St.
346-6040. Program director: Barbara
Zimmer.

Group openings - men for mixed
group. Co-leaders trained in gestalt
and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

DIVORCE SUPPORT GROUPS

Deal with loneliness, new lifestyle.
For information call Sandy McCulloch
526-3322 Weekdays.

Friday nite groups in Berkeley-
Oakland again. Meet new friends
in safe encounter. 8 pm, \$2. More
info: 841-0412, 524-3431.

SF UNITARIAN CENTER'S SINGLES PROGRAM

L18 MEN L18 WOMEN - Meet new
people, explore new ideas in small
group discussions on topics of inter-
est to single people. Every Monday
at 7:30. Donation \$2.
DOORS TO AWARENESS - An eve-
ning of awareness experiences focus-
ing on relating deeply to others and
on developing relationships. Every
Friday, 8 pm. \$3 donation.
1187 Franklin St.
776-4580

DROP-IN GROUP

for divorced and singles. Gestalt en-
counter, awareness. Tuesday eve-
nings, 8 pm. \$5. Led by Bob
Cromey, licensed therapist. Held
at 8 Charlton Court, SF. 567-7766.

ORR SPRINGS RETREAT

An ideal place for therapy groups
workshops or just to relax. Come
and enjoy hot mineral baths, swim-
ming pool, exquisite food, beauti-
ful seclusion at our retreat - com-
munity 3 hours north of the Bay
Area. Group rate (10 or more) -
\$25 per person for a weekend for
everything. Write: Orr Springs
Assn. Star Rte 1 Box 7, Ukiah,
CA 95482 (707) 462-6277. If
you're not a "group" come any-
way. Rates are slightly higher.

CARING GROUPS

Enhance intimacy in all relationships.
Focus on communicating deeper feel-
ings, awareness, expressiveness, trust.
We'll use gestalt, guided fantasy,
sharing raps in warm Berkeley en-
vironment.

6-WEEK WORKSHOP-\$30
Denny Bridgeman, 549-2269

Open Couples/Relationships/LTA's
Meet each other every Thursday,
7:30-10:30 pm, San Francisco.
\$3/unit.

Call for information: Couples mas-
sage November 1st, 8 pm.

OPEN CIRCLES

Call 239-7095 evenings

FUNHOUSE

A supportive environment designed
to eliminate competition & self-con-
sciousness from work & socializing.
Brochures Available 771-8476

Seth study-personal growth group.
Seth tapes available. Experienced
therapist, group leader. Carolyn
Fine Bradley, LCSW, 444-7411.

ISHTAR IS A HUMAN CREATI-
VITY CENTER combining many
mythologic & Jungian concepts with
Gestalt, experiential practice. Groups
in Creative Writing Therapy, Personal
Mythology & Feldenkrais Movement.
526-7679.

SELF LOVE WORKSHOP

2-hour Wednesday evening sessions
with Molly Willett, M.A., Humanist
Psychologist and author of forth-
coming books, LOVE FOR THE
SELF. Men and women. \$10/session.
Twin Peaks, SF. Phone 388-3692.

Men interested in sharing their ex-
periences in men's consciousness
raising group call Willy. 549-0948,
Berkeley.

ASSERTIVE BEHAVIOR WORKSHOPS

MEN AND WOMEN
8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For information Call 665-7566

SENSORY AWARENESS

The work of Charlotte Selver, seven
session, Nov.-Dec., \$42.00. Tues.-
Gay men, Wed.-Everyone, 7:30-
9:30 pm, led by Richard Kramer.
No. Oakland, 655-8632.

THE HIDDEN PATH TO TO SELF-ESTEEM

Did you see both "to's" in the head-
line? Learn to see your self-defeating
beliefs. Replace them with new un-
published ways to self-acceptance
and confidence. Free lesson any
Tuesday, 7:30, Max Spurlack,
2682 Filbert, S.F., 922-1322.

COMING TOGETHER

A Discussion Group

A new group has recently formed
focusing on communication be-
tween men and women within a
social environment stressing
equality and honesty. The pur-
pose of the group is primarily a
social gathering to provide a
safe, warm atmosphere, to develop
meaningful relationships and to
overcome our feelings of aliena-
tion and loneliness. The group
meets every Tuesday evening at
7:30 at the SF Jewish Community
Center, 3200 California St.,
346-6040. Program coordinator
is Carl Levinson, M.S.W.

GAY MEN'S

RAPS (FREE)

Berkeley, every Friday 7:30 pm.
Place: 1st Baptist Church. Use side
door on Dana St., (cross street is
Dana).

Sunday, Oct. 26

Workshop for women over 35, child-
less by choice or circumstances; feel-
ing ambivalence, conflict. Experienced
leader, Ann Elizabeth Karen,
653-4688.

DREAM WORKSHOP

A Jungian Approach

The creative aspect of the workshop
will include dreamwork, painting,
poetry, writing and other creative
forms of expression which will
enable us to activate our imagina-
tions as well as become more in-
touch with the nature of the un-
conscious. Sessions starting Mon.
eve., Nov. 3, 7-9:30 pm; Tues.
afternoon Nov. 4, 1-3:30 pm;
Wed. eve., Nov. 5, 7-9:30 pm at
the SF Jewish Community Center,
3200 California St., Call 346-6040
or 567-8921 (home).

DEMYTHOLOGIZING AT MID-LIFE
Facing the issues of mid-life, aging, sexuality, body image, speaking clearly. Thursday evening series, 7:30 pm, 1776 Union St., SF, Laney Stephens, 771-7594, Bob Cromey, 567-7766.

Awareness Thru Folk Dance
will be led by Saul Fenster on Thursday, Oct. 23rd at the Unitarian Church at Geary & Franklin, 7:30 pm, \$3. 1 hr. dancing, ¼ hr. encountering, ½ hr. non-verbal, ¼ hr. coffee & social.

OVER 30 - WOMEN'S GROUP
Getting unstuck; value clarification, role revision; improving relationships; accepting body image. Share feelings & be supported in a safe environment. 6 weeks - \$30. Rhonda Heard, 843-4254, Sally Redick, 841-4947.

IS YOUR SUBCONSCIOUS SELF-IMAGE WORKING FOR OR AGAINST YOU?
Let your subconscious mind be your all powerful friend rather than your secret enemy. Psychoenergetic Workshops show you how, easily and rapidly. A fantastic experience. 564-1478.

MASSAGE AS MEDITATION
Women's Sunday massage workshop, Nov. 16, Berkeley, \$15. Energy awareness. Certified masseuse who practices meditation. Ann Elizabeth Karen. 653-4688.

GAY PROBLEM DRINKERS
Supportive group for gay men and women who want to stop drinking. Pacific Center, 841-6224.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

BEAUTIFUL FOLDING BEDS
Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.
The Golden Nagas
3103 Geary 752-7693

A foam mattress could save your back - 4" double bed size, only \$21.95. BIG 36" x 40" floor pillows, \$11.95 if you mention this ad. THE FRIENDLY FOAM SHOPS 1500 Ocean Ave. SF. 584-4150. 122 Tunstead SA 456-9363.

WOODEN SPOOL TABLETOPS
Unfinished \$10-\$15; finished \$20-\$35. Diameters: 3'9", 5'6", 6', 6'6". Evenings, 387-6684.

FLEXIBLE LIVING SPACE
Sitting cushions and folding mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Fine quality materials, workmanship. Variety of colors. Free brochure. ALAYA STITCHERY
Zen Center BG1, 300 Page St., SF, Ca. 94102. (415) 863-1249.

HANDMADE PERSIAN RUGS
Large selection, all types. Save to 40-50%. Eves. 524-0613.

Handmade sofa - velveteen and wood: \$180. Furniture made to order. Any size, etc. Adaptive Design, 282-3251.

INSTRUCTION

HYPNOSIS - What is it? Who can be hypnotized? Why be hypnotized? Classes in SELF-HYPNOSIS INSTRUCTION. The Bender Inst. 465-2194.

THE LUSTGARTEN TECHNIQUE BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances 285-1138.

Modern Language Workshops:
FRENCH * GERMAN * SPANISH
(Also English for foreigners)
Experienced Teachers/Private Lessons
(415) 989-4110

NATIVE RELIEF
For ears weary of American French. Conversation/grammar for school, travel or fun. Pascale 863-9639.

Intro to woodcarving. November class. Total 100.00. Max 10 per course. 654-7297. Oakland Studio

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

MOVEMENT CLASSES
Loosen & stretch, discovering your dance through release of tension, breath awareness, spinal alignment. 3142 Fillmore St., SF. Abby Miller 863-0875.

THE GYMNASTICS STUDIO
Beginner classes for girls and women. Call for brochure. 386-8441.

EVENING FRAMING CLASSES BEGINNING OCTOBER 28

Beginning, Intermediate, and Advanced classes in picture framing stressing basics of the craft, design theory, color selection and preservation framing. Complete course. For enrollment information call Aaron Smith, 563-7054 or 824-2272.

SPANISH EAT-OUT!

Spanish improvement course in Latin restaurants with Colombian teacher. \$22. Julio, 751-4742.

T'ai Chi. Beginner's classes. Wednesdays 9am. Sundays 6pm Mirrored Studio-Class size 6. Call Terry 752-8608

SELF-HYPNOSIS

Learn self hypnosis. Private and group sessions. One hour free consultation. Call Jean Richards 626-6649

PARHELION-A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

LEARN 3-D LASER PHOTOGRAPHY-HOLOGRAPHY
Classes in holography - no prerequisite. Holograms for sale. Holografix - 658-3200. Messages, 841-6500.

HATHA YOGA CLASSES
Small classes emphasizing individual attention. Experienced, well-trained teachers from various East-West traditions. Beginning and Intermediate levels. The Yoga Center, 1736 9th Ave., SF 566-4100.

Tutoring-Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk, 1st floor, rear. TH8-3346. Phone hours: 7-7:30pm. Rates reasonable.

CLASSES IN NATURAL COOKING
in natural environment with emphasis on inexpensive and nutritious vegetarian foods at Orr's Hot Springs, naturally. \$65 includes: tuition for 3 days, lodging & meals, & unlimited use of the hot mineral waters. For more info/reservations, call or write: Mitch Robuck, Star Route, Box 7, Orr Springs, CA. (707) 462-6277.

PRAXIS
offers courses in Medieval Studies. For free catalog of classes, call Jason at 621-7895 (SF).

T'ai Chi Ch'uan, Wu style: Privately, all levels. I teach the positions, in sequence and in flow with care. Push hand exercises also. Peter, 824-7882.

Massage Workshop
Learn Nurturing Integrative Massage & Breath relaxation, Saturday, October 25th, \$25, Sheila, 655-6538.

INSTRUCTION DANCE

Middle Eastern Dance Lessons. (Zainah from the Holy City Zoo, Drinking Gourd). For information call DeAnn, 752-8212

MIDDLE EASTERN ORIENTAL DANCING
Unique combination of classical styling & individual expression. Ongoing classes. Beginning class forming in October. Semra 626-8687.

INSTRUCTION MUSIC

Percussion lessons, drums, vibes, and marimba. All ages, beginners to advanced students. Doug Johnson 752-0666.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles... Beginning thru advanced. Richard 285-5251, 282-6548.

SING!
folksongs, show tunes, art songs. Ruth Unger 626-9122

VOICE

STRENGTHEN HEAD AND CHEST REGISTERS, PURIFY VOWELS. RAPID PROGRESS
FRANK 752-2494

PIANO INSTRUCTION
Concert pianist, graduate Santa Cecilia Academy in Rome, now accepting students - Beginners through advanced - private or class. Call 391-3569.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/552-2944.

Guitar Lessons
All styles & theory. Bob the Smiling Professional. Both sides of the Bay. 763-6520.

Trumpet Lessons: Gentle, supportive methods. Reasonable rates. 18 years experience. Call Brian, 826-3482, anytime.

FUNK U.

Tired of rolling? Then try rocking at the College of rock 'n' roll. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music. 2403 Ocean Ave., S.F.



LET YOUR FINGERS DO THE PICKING!

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano and composition. Serious, creative lessons. Barry Taxman, 2334 Cedar, Berkeley. 841-1911. \$50/month.

Flutist to teach beginning & intermediate players. Call Maria Ziccardi evenings, 567-1021

Piano lessons - beginning. Children-adults. Your house or mind. Nancy, 552-1852

Piano Lessons: experienced teacher, performer; soloist SF Symphony, Berkeley Promenade Orchestra, Arch Street, Oakland Ballet; BA UC Berkeley, graduate student SF Conservatory. Joel Tepper, 547-1895

MANDOLIN LESSONS

Old time American, French Canadian Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173, 824-7660.

PIANO & THEORY

By experience SF Conservatory graduate, specializing in Beginners, Adults, and children from age 8. 346-5523 after 5pm.

LIFESTYLES

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for \$3 offering. Mother Earth Church, Dept. BG 14, 469 Pacific Monterey, CA 93940.

SINGLES

Now date next week! and meet someone really exciting!!! Phone 421-3322 anytime or write: Datique, 231 Franklin, SF 93102.

PHONEFUN

All interests. 956-4422

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

DISTINGAY

Discreet Gay Introduction Service. Our only objective is in bringing two compatible people together. 777-1045.

SWINGERS PARTY

Our intention is to create a sensual unpressured space for people to meet and relate to one another. Beginning and experienced couples welcome. Party every Saturday in a comfortable San Francisco home. Call Cheryl any evening 7:30 to 10 for information or reservations 752-0910.

THE HARRAD COMMUNITY

Growing closer through encounters, rap groups, intensives, growth seminars & social activities. Intro meetings: 1st Friday, SF Unitarian Church Franklin/Geary, SF, 7:30pm., 658-6353. 2nd and 4th Sundays each month, Berkeley, 1606 Bonita, at Cedar.

GESTALT IS

DEMONSTRATIONS/WORKSHOPS SATURDAY, OCTOBER 25 9-6 at Unitarian Church
Franklin at Geary, San Francisco \$10 pre-registration/\$12.50 at door For further information please contact: Gestalt Institute of SF 1719 Union Street, SF 94123 415/776-4500

WEEKLY!

Deadline Change

CLASSIFIED ADVERTISING DEADLINES WILL BE EVERY FRIDAY AT 3:30 PM. NO REFUNDS OR CANCELLATIONS MADE AFTER DEADLINE.

BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110

Rates

BUSINESS CLASSIFIEDS: (If you charge money for a service, you're a business.) \$4.50 per issue (minimum) for the first 15 words; 25¢ for each additional word.

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We must have your name, address and phone number. All such information is kept confidential.

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6 PT. CAPS ARE 15¢ PER WORD

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Running an ad in two consecutive issues allow 5% discount. Four consecutive issues allow 10% discount. Six consecutive issues allow 15% discount. All consecutive issue discounts must be paid in advance.

Call 824-2506 for further information, or assistance.

Illegible ads will result in surreal classifieds:

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CIRCLE CATEGORY: _____ Amount enclosed _____

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Arts & Crafts	Groups	Outdoors	Rentals - Sublets
Automotive	Home Furnishings	Performing Arts	Rentals - Sublets Wanted
Boats & Sailing	Instruction	Pets	Rides
Books & Publications	Instruction - Dance	Photography	Schools
Childcare	Instruction - Music	Professional Services	Special Notices
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Tarot Card Readings
Pay for Tarot and get a Psychic, or
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Your chart, with progressions and
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(compatibility, vocation, etc.) In-
depth session with experienced,
professional, Astro-phone-trained
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Your life is in your hands. Look into
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Past, present and future. Advice on
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ment. Madame Rachel,
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stock. Clear mylar plastic. Blank
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Save money, time, space, nutrition,
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try Kitchen Home Dehydrator. Call
924-8950 evenings or leave number.

Juicer's All New Used Rentals Trades
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Hal Stewart 835-4279 eve.

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made to order. 25¢ each. Minimum
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Use your imagination but limit it
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Send cash, check or money order
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Jukebox-Seeburg. Early '50's — the
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Bob, 386-8310. After 6.

Bass clarinet \$325. Also clarinet
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Pinball Machines Wanted!
We want your old flipper games, in
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Music rehearsal space, equipment
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Call THE MUSICIAN'S SWITCH-
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space, copyright information, lessons,
and more. Call in San Francisco: 626-
6853 Mon.-Fri. 10-6, Sat. 12-5.

REGGAE REGGAE REGGAE

I'm researching reggae music. If you
have any information regarding
reggae or the Rastafarian movement,
call Karen — 824-2322.

We buy used old guitars, banjos,
mandolins, Martin & Gibson.
The 5th String, 3249 Scott Street,
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Bagpipes. Almost new, great set
for the beginner, made in Pakistan,
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PERFORMING IMPULSES
workshop for actors, writers, direc-
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7:30 pm, 1350 Waller. Info.
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Guardian Classified dead-
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graphic copy for books, brochures,
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Free estimates? Of course!

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For business reports, technical writ-
ing, proposals, speeches, newsletters,
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Research Group Inc. 2413 Franklin,
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Artists will design & paint original
murals in your home or office. For
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Peacock Patches. Custom sewing,
women or men. Make it new or
patch it better than new. 752-2440.

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Compugraphic. CHEAP especially to
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pamphlets, brochures, newspapers,
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968 Valencia St., SF 647-8053.

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Let skilled hands unravel your knot-
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Courteous, Helpful, Efficient—
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Services in information and referral,
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In the privacy of her place, a French
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Seeking men & women to form co-operative household w/other professional people, by Nov. 1. Neat, straight & responsible. Mary, 285-9468/665-1485 (say personal). Keep trying.

M/F roommate wanted for spacious, elegant Presidio Heights townhouse. Prefer ages 25-35. Call Lisa, 776-0894 T-S, 9-6; Sunday, Monday & evenings, 563-3270, \$175.

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BUENA VISTA PARK 2 men, mid 20's, straight; seek roommate m/f. Own room, attractive flat. \$133/mo. 626-1835

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House in country. One hour from Bay Area in delta, near Antioch. 3 bedroom, right on river, yard plus good work space for crafts people. Corl 684-2501

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****classes****
Spiritual Healing. Richard Robbins. Nov. 6.
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1917 — THE RUSSIAN OCTOBER Spartacist League forum in celebration of world's first and only working class revolution. Saturday, November 7th, 7:30pm Sanchez School, 325 Sanchez St. (between 16th and 17th). For more information: 387-9940

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